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the 1990s, the number of people in the world who are undernourished has increased from 250 million to 800 million.

There are a number of reasons why the world's population is growing so fast. One of the main reasons is that the world's population is becoming younger. In 1990, the world's population was 5.3 billion. By 2000, it was 6.1 billion. By 2010, it is expected to be 6.9 billion. By 2020, it is expected to be 7.6 billion. By 2030, it is expected to be 8.3 billion. By 2040, it is expected to be 8.9 billion. By 2050, it is expected to be 9.5 billion. By 2060, it is expected to be 10.1 billion. By 2070, it is expected to be 10.7 billion. By 2080, it is expected to be 11.3 billion. By 2090, it is expected to be 11.9 billion. By 2100, it is expected to be 12.5 billion.

Another reason why the world's population is growing so fast is that the world's population is becoming more urban. In 1990, 40% of the world's population lived in urban areas. By 2000, 48% of the world's population lived in urban areas. By 2010, 56% of the world's population lived in urban areas. By 2020, 64% of the world's population lived in urban areas. By 2030, 72% of the world's population lived in urban areas. By 2040, 80% of the world's population lived in urban areas. By 2050, 88% of the world's population lived in urban areas. By 2060, 96% of the world's population lived in urban areas. By 2070, 104% of the world's population lived in urban areas. By 2080, 112% of the world's population lived in urban areas. By 2090, 120% of the world's population lived in urban areas. By 2100, 128% of the world's population lived in urban areas.

A third reason why the world's population is growing so fast is that the world's population is becoming more educated. In 1990, 50% of the world's population was illiterate. By 2000, 40% of the world's population was illiterate. By 2010, 30% of the world's population was illiterate. By 2020, 20% of the world's population was illiterate. By 2030, 10% of the world's population was illiterate. By 2040, 5% of the world's population was illiterate. By 2050, 2% of the world's population was illiterate. By 2060, 1% of the world's population was illiterate. By 2070, 0.5% of the world's population was illiterate. By 2080, 0.2% of the world's population was illiterate. By 2090, 0.1% of the world's population was illiterate. By 2100, 0.05% of the world's population was illiterate.

A fourth reason why the world's population is growing so fast is that the world's population is becoming more healthy. In 1990, the world's population had a life expectancy of 52 years. By 2000, the world's population had a life expectancy of 57 years. By 2010, the world's population had a life expectancy of 62 years. By 2020, the world's population had a life expectancy of 67 years. By 2030, the world's population had a life expectancy of 72 years. By 2040, the world's population had a life expectancy of 77 years. By 2050, the world's population had a life expectancy of 82 years. By 2060, the world's population had a life expectancy of 87 years. By 2070, the world's population had a life expectancy of 92 years. By 2080, the world's population had a life expectancy of 97 years. By 2090, the world's population had a life expectancy of 102 years. By 2100, the world's population had a life expectancy of 107 years.

A fifth reason why the world's population is growing so fast is that the world's population is becoming more wealthy. In 1990, the world's population had a GDP of \$1.5 trillion. By 2000, the world's population had a GDP of \$2.5 trillion. By 2010, the world's population had a GDP of \$4.5 trillion. By 2020, the world's population had a GDP of \$7.5 trillion. By 2030, the world's population had a GDP of \$11.5 trillion. By 2040, the world's population had a GDP of \$15.5 trillion. By 2050, the world's population had a GDP of \$19.5 trillion. By 2060, the world's population had a GDP of \$23.5 trillion. By 2070, the world's population had a GDP of \$27.5 trillion. By 2080, the world's population had a GDP of \$31.5 trillion. By 2090, the world's population had a GDP of \$35.5 trillion. By 2100, the world's population had a GDP of \$39.5 trillion.

A sixth reason why the world's population is growing so fast is that the world's population is becoming more mobile. In 1990, 10% of the world's population was mobile. By 2000, 20% of the world's population was mobile. By 2010, 30% of the world's population was mobile. By 2020, 40% of the world's population was mobile. By 2030, 50% of the world's population was mobile. By 2040, 60% of the world's population was mobile. By 2050, 70% of the world's population was mobile. By 2060, 80% of the world's population was mobile. By 2070, 90% of the world's population was mobile. By 2080, 100% of the world's population was mobile. By 2090, 110% of the world's population was mobile. By 2100, 120% of the world's population was mobile.

A seventh reason why the world's population is growing so fast is that the world's population is becoming more diverse. In 1990, 10% of the world's population was diverse. By 2000, 20% of the world's population was diverse. By 2010, 30% of the world's population was diverse. By 2020, 40% of the world's population was diverse. By 2030, 50% of the world's population was diverse. By 2040, 60% of the world's population was diverse. By 2050, 70% of the world's population was diverse. By 2060, 80% of the world's population was diverse. By 2070, 90% of the world's population was diverse. By 2080, 100% of the world's population was diverse. By 2090, 110% of the world's population was diverse. By 2100, 120% of the world's population was diverse.

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## DRAMATIS PERSONÆ.

Κλυταιμνήστρα, queen of Argos.

Ὀρέστης, son of Agamemnon and Clytaemnestra.

Ἡλέκτρα, his sister.

Αἰτουργός ('a husbandman'), married to Electra.

Πρεσβύς ('old man'), servant of Electra, who had tended her as a child.

Ἄγγελος ('a messenger').

Πυλάδης, the friend of Orestes, who appears on the stage, but does not speak.

*Chorus of Argive maidens, singing usually in the orchestra below the stage, but mounting the stage itself when the action requires it.*

*The scene is a rustic cottage in Argolis, and is the same all through the play.*



## PREFACE.

THE ELECTRA is one of the strongest and most instructive examples of the *realism* of EURIPIDES. His object was to excite interest, not by distant grandeur like AESCHYLUS, nor by ideals however touching and poetic like SOPHOCLES, but by bringing real men and women on the stage, with real human passions and feelings, as his countrymen saw them every day in Athens. The strong side of this realism is clearly the 'touch of nature;' the weak side is the danger of its losing all effect by becoming commonplace and undignified. This play has passages which illustrate both tendencies.

There are many delicate touches of natural feeling, many striking displays of passion; the recognition of ORESTES, though inferior to that in the IPHIGENIA, is full of beauties; and the curse of AEGISTHUS is very finely written. On the other hand, there is something repulsive in the incongruity of ELECTRA being married to a farm labourer; all the characters, from time to time, talk in a commonplace strain; and the satire on AESCHYLUS in the fourth scene is both unworthy and irrelevant. But, on the whole, it certainly has been unduly scorned by the critics.

The plot of the play is as follows:—

CLYTEMNESTRA, having treacherously murdered her husband, AGAMEMNON, on his return from Troy, has married her lover AEGISTHUS, and rules Argolis from the palace at Mycenae. ORESTES is in foreign lands; and ELECTRA, whose love for her father might be awkward, is safely married to a poor but noble-minded tiller of the soil. All seems well for her.

But ORESTES returns, bidden by the Delphic oracle to slay

## *PREFACE.*

her. He and PYLADES reach Argolis (and the cottage of ELECTRA, though they know it not,) at daybreak. Here the play opens with ORESTES' short address to PYLADES, announcing his night-visit to his father's tomb, and his purpose. [Scene 1.]

ELECTRA discovers the two travellers lurking near her cottage, and at first she takes them for thieves. ORESTES, however, informs her that he brings news of her brother, and inquires after her. She joyfully tells him all her case, and plans of vengeance, which he promises to report. [Scene 2.]

The husband of ELECTRA returns, and hearing who the strangers are, courteously invites them in. ORESTES warmly admires virtue in such humble rank. [Scene 3.]

An old servant of the family arrives with some provisions, and tells her that some one has been visiting her father's tomb. Presently ORESTES and PYLADES come in, and the old man recognises the former. [Scene 4.]

The brother and sister now contrive their plot. [Scene 5.]

AEGISTHUS is slain by ORESTES under pretence of joining in the sacrifice which the former is celebrating. [Scene 6.]

ORESTES returns to his sister with the body, having revealed his real name to the Argives. ELECTRA utters her famous curse against the dead man. [Scene 7.]

CLYTAEMNESTRA, in answer to an appeal from ELECTRA, who asks her to come as she has recently given birth to a child, visits the cottage in state. There (behind the scenes) she is murdered, and the scene is then shifted, showing the brother and sister standing over the corpses of the guilty pair. [Scene 8.]

## SCENE I.

### THE RETURN OF ORESTES.

*The cottage where ELECTRA and her husband live, in a rural district of Argolis. The stream Inachus is seen in the background, and over the hills behind the day is breaking. The ground slopes steeply down with rude steps at the sides, from the higher level of the stage to the lower level of the orchestra.*

*Enter ORESTES and PYLADES, girt with swords, in the guise of way-worn travellers, with luggage on their backs. They stop as they are approaching the cottage and put down their baggage, and ORESTES turns to his friend and says:—*

ΟΡ. Πυλάδη, σὲ γὰρ δὴ πρῶτον ἀνθρώπων ἐγὼ  
πιστὸν νομίζω καὶ φίλον ξένον τ' ἐμοί·  
μόνος δ' Ὀρέστην τόνδ' ἐθαύμαζες φίλων,  
πράσσονθ' ἃ πράσσω δεῖν' ὑπ' Αἰγίσθου παθών,  
ὅς μου κατέκτα πατέρα χῆ πανώλεθρος 5  
μήτηρ. ἀφίγμαι δ' ἐκ θεοῦ μυστηρίων  
'Αργεῖον οὐδας, οὐδενὸς ξυνειδότης,  
[fiercely] φόνον φονεῦσι πατρὸς ἀλλάξων ἐμοῦ.  
νυκτὸς δὲ τῆσδε πρὸς τάφον μολῶν πατρὸς  
δάκρυνά τ' ἔδωκα καὶ κόμης ἀπηρξάμην 10  
πυρᾷ τ' ἐπέσφαξ' αἷμα μηλείου φόνου  
λαθὼν τυράννους οἱ κρατοῦσι τῆσδε γῆς.  
καὶ τειχέων μὲν ἐντὸς οὐ βαίνω πόδα,

# THE ELECTRA OF

<p> ουοῖν δ' ἄμιλλαν ξυντιθεῖς ἀφικόμην  πρὸς τέρμονας γῆς τῆσδ', ἵν' ἐκβάλω ποδὶ  ἄλλην ἐπ' αἶαν, εἰ μέ τις γνοίῃ σκοπῶν  ζητοῦντ' ἀδελφίην, (φασὶ γάρ νιν ἐν γάμοις  ζευχθεῖσαν οἰκεῖν, οὐδὲ παρθένον μένειν,) </p>	15
<p> ὥς συγγένωμαι καὶ φόνου συνεργάτιν  λιβῶν τά γ' εἴσω τειχέων σαφῶς μάθω.  <i>[gazing at the sunrise in the east]</i> </p>	20
<p> νῦν οὖν, Ἔως γὰρ λευκὸν ὄμμ' ἀναίρεται,  ἔξω τρίβιν τοῦδ' ἵχνος ἀλλαξώμεθα.  ἦ γάρ τις ἀροτὴρ ἢ τις οἰκέτις γυνὴ  φανήσεται νῶν, ἦντιν' ἱστορήσομεν  εἰ τούσδε ναίει σύγγονος τόπους ἐμή.  <i>[They retire aside out of the path, and sit down.]</i> </p>	25

## EURIPIDES.

### SCENE II.

#### ORESTES AND ELECTRA.

*The same.* ORESTES and PYLADES seated at a little distance from the path, not clearly in view.

*The CHORUS of Argeian maidens are in the orchestra, and ELECTRA is singing a song to them from the stage about herself and her sorrows. Suddenly she chances to catch sight of ORESTES and PYLADES, who from their retired spot are listening intently to her song.*

*ELECTRA is dressed in the commonest and coarsest garb of a labourer's wife.*

*She starts back; then recovering herself, she says, in a (hurried) tone of fear, pointing at the two figures:—*

ΗΛ. οἴμοι, γυναῖκες· ἐξέβην θρηνημάτων  
ξένοι τι ἐς παρ' οἶκον οἷδ' ἐφεστίους  
εὐνὰς ἔχοντες ἐξανίστανται λόχου·  
φυγῇ, σὺ μὲν κατ' οἶμον, ἐς δόμους δ' ἐγώ,  
φῶτας κακούργους ἐξαλύζωμεν ποδί. 30  
[*she rushes off toward the cottage, but ORESTES and PYLADES intercept her*]

OP. μέν', ὦ τάλαινα· μὴ τρέσης ἐμήν χέρα.

ΗΛ. ὦ Φοῖβ' Ἀπολλων, προσπίτνω σε μὴ θανεῖν.

[*falling on her knees*]

OP. ἄλλους κτάνοιμ' ἂν μᾶλλον ἐχθίους σέθεν.

ΗΛ. [*struggling*] ἀπελθε, μὴ ψαῦ' ὦν σε μὴ ψαύειν χρεών.

OP. οὐκ ἔσθ' ὅτου θίγοιμ' ἂν ἐνδικώτερον. 35



THE ELECTRA OF

ΗΛ. [*pointing to his sword*]

καὶ πῶς ξιφήρης πρὸς δόμοις λοχῆς ἐμέ ;

ΟΡ. μέλυσ' ἄκουσον, καὶ τάχ' οὐκ ἄλλως ἔρεῖς.

ΗΛ. [*humbly*] ἔστηκα· πάντως δ' εἰμὶ σή· κρείσσων γὰρ εἶ.

ΟΡ. [*releasing her*] ἦκω φέρων σοι σοῦ κασιγνήτου λόγους.

ΗΛ. [*in delight*] ὦ φίλτατ', ἄρα ζῶντος, ἢ τεθνηκότος ; 40

ΟΡ. ζῇ· πρῶτα γάρ σοι τὰγάθ' ἀγγέλλειν θέλω.

ΗΛ. [*passionately joyful*]

εὐδαιμονοίης, μισθὸν ἡδίστων λόγων.

ΟΡ. κοινῇ δίδωμι τοῦτο νῶν ἀμφοῖν ἔχειν.

ΗΛ. λόγον δὲ διή τιν' ἦλθες ἐκ κέλινου φέρων ;

ΟΡ. εἰ ζῆς, ὅπως τε ζῶσα συμφορᾶς ἔχεις. 45

ΗΛ. οὐκουν ὀρῆς μου πρῶτον ὡς ξηρὸν δέμας ;

ΟΡ. [*with pity*] λύπαις γε συντετηκός, ὥστε με στένειν.

ΗΛ. καὶ κράτα πλόκαμόν τ' ἐσκυθισμένον ξυρῶ.

ΟΡ. δάκνει σ' ἀδελφὸς ὃ τε θανὼν ἴσως πατήρ ;

ΗΛ. οἴμοι, τί γάρ μοι τῶνδ' ἐστὶ φίλτερον ; 50

ΟΡ. [*sympathetically*]

φεῦ φεῦ· τί δαὶ σὺ σῶ κασιγνήτῳ δοκεῖς ;

ΗΛ. ἀπὼν ἐκεῖνος, οὐ παρὼν ἡμῖν φίλος.

ΟΡ. [*glancing at the cottage*]

ἐκ τοῦ δὲ ναίεις ἐνθάδ' ἄστεως ἐκάς ;

ΗΛ. ἐγημάμεσθ', ὦ ξεῖνε, θανάσιμον γάμον.

ΟΡ. [*sighing*]

ῥῶμαξ' ἀδελφὸν σόν. Μυκηναίων τινί ; 55

ΗΛ. οὐχ ὡς πατήρ μ' ἠλπίζεν ἐκδώσειν ποτέ.

ΟΡ. εἴφ', ὡς ἀκούσας σῶ κασιγνήτῳ λέγω.

ΗΛ. ἐν τοῖσδ' ἐκείνου τηλορὸς ναίω δόμοις.

# EURIPIDES.

OP. [*with a touch of contempt*]

σκαφεύς τις ἢ βουφορβὸς ἄξιος δόμων.

ΗΛ. πένης ἀνὴρ γευναῖος ἔς τέ μ' εὖσεβής. 60

OP. μήτηρ δέ σ' ἡ τεκοῦσα ταῦτ' ἠνέσχετο;

ΗΛ. [*sadly*] γυναῖκες ἀνδρῶν, ὦ ξέν', οὐ παίδων, φίλαι.

OP. τίνας δέ σ' οὐνεχ' ὕβρισ' Αἰγισθος τάδε;

ΗΛ. τεκεῖν μ' ἐβούλετ' ἀσθειῇ, τοιῶδε δούς.

OP. ὥς παῖδα δῆθεν μὴ τέκοις ποινάτορα; 65

ΗΛ. [*vindictively*] τοιαῦτ' ἐβούλευσ', ὦν ἐμοὶ δολή δίκη.

OP. τί δῆτ' Ὀρέστης πρὸς τὰδ', Ἄργος ἦν μόλη;

ΗΛ. [*surprised*]

ἥρου τὸδ'; αἰσχρὸν γ' εἶπας· οὐ γὰρ νῦν ἀκμή;

OP. ἐλθὼν δέ δὴ πῶς φονέας ἂν κτάνοι πατρός;

ΗΛ. [*decisively*]

τολμῶν, ὕπ' ἐχθρῶν οἷ' ἐτολήθη πατήρ. 70

OP. ἦ καὶ μετ' αὐτοῦ μητέρ' ἂν τλαίης κτανεῖν;

ΗΛ. ταῦτῳ γε πελέκει τῷ πατὴρ ἀπώλετο.

OP. [*eagerly*] λέγω τὰδ' αὐτῷ, καὶ βέβαια τὰπὸ σοῦ;

ΗΛ. θάνοιμι μητρὸς αἱμ' ἐπισφάξας' ἐμῆς.

OP. φεῦ· [*controlling his excitement*]

εἴθ' ἦν Ὀρέστης πλησίον κλύων τάδε. 75

ΗΛ. ἀλλ', ὦ ξέν', οὐ γνοίην ἂν εἰσιδοῦσά νιν.

OP. νέα γὰρ, οὐδὲν θαῦμ', ἀπεξεύχθης νέου.

ΗΛ. εἰς ἂν μόνος νιν τῶν ἐμῶν γνοίη φίλων.

OP. ἄρ' ὃν λέγουσιν αὐτὸν ἐκκλέψαι φόνου;

ΗΛ. πατρός γε παιδαγωγὸς ἀρχαῖος γέρων. 80

OP. ὁ κατθανὼν δὲ σὸς πατὴρ τύμβου κυρεῖ;

ΗΛ. [*darkly*] ἔκυρσεν ὥς ἔκυρσεν, ἐκβληθεὶς δόμων.

# THE ELECTRA OF

OP. [*in horror*] οἶμοι, τόδ' οἶον εἶπας.

[*controlling himself*] αἰσθησιν γὰρ οὖν

καὶ τῶν θυραίων πημάτων δάκνει βροτούς.

λέξον δ', ἴν' εἰδὼς σὺ κασιγνήτῳ φέρω 85

λόγους ἀτερπεῖς, ἀλλ' ἀναγκαίους κλύειν.

IIA. [*resolved*] λέγοιμ' ἂν, εἰ χρή. χρή δὲ πρὸς φίλον λέγειν

τύχας βαρείας τὰς ἐμὰς κάμου πατρός.

ἐπεὶ δὲ κινεῖς μῦθον, ἱκετεύω, ξένε,

ἄγγελ' Ὀρέστη τὰμὰ κακείνου κακά, 90

[*with a piteous glance down at her dress*]

πρῶτον μὲν οἷοις ἐν πέπλοις αὐλίζομαι,

πῶς θ' ὅσῳ βέβριθ', ὑπὸ στέγαισί τε

οἴαισι ναῖω βασιλικῶν ἐκ δωμάτων,

αὐτὴ μὲν ἐκμοχθοῦσα κερκίσιν πέπλους,

ἢ γυμνὸν ἔξω σῶμα καὶ στερήσομαι, 95

αὐτὴ δὲ πηγὰς ποταμίους φορουμένη,

ἀνέορτος ἱρῶν καὶ χορῶν τητωμένη.

[*scornfully*] μήτηρ δ' ἐμὴ Φρυγίοισιν ἐν σκυλεύμασι

θρόνῳ κάθηται, πρὸς δ' ἔδρας Ἀσιάτιδες

δμῶαὶ στατίζουσ', ἃς ἔπερσ' ἐμὸς πατήρ, 100

Ἰδαῖα φάρη χρυσέαις ἐζευγμέναι

πόρπαισιν.

[*with indignant solemnity*] αἷμα δ' ἔτι πατρός κατὰ στέγας

μέλαν σέσηπεν· ὃς δ' ἐκείνον ἔκτανεν,

ἐς ταῦτ' ἀβαίνων ἄρματ' ἐκφοιτᾷ πατρί,

καὶ σκῆπτρ', ἐν οἷς Ἑλλήσιν ἐστρατηλάτει, 105

μαιφόνοισι χερσὶ γανροῦται λαβῶν.

Ἀγαμέμνωνος δὲ τύμβος ἡτιμασμένος,

EURIPIDES.

οὐπω χοάς ποτ' οὐδὲ κλῶνα μυρσίνης  
 ἔλαβε, πυρὰ δὲ χέρσος ἀγλαῖσμάτων.  
 μέθη δὲ βρεχθεὶς τῆς ἐμῆς μητρὸς πόσις, 110

[*bitterly*] ὁ κλεινός, ὥς λέγουσιν, ἐνθρόσκει τάφῳ,  
 πέτροις τε λεύει μνήμα λάϊνον πατρός,  
 καὶ τοῦτο τολμᾷ τοῦπος εἰς ἡμᾶς λέγειν·  
 ποῦ παῖς Ὀρέστης; ἄρά σοι τύμβῳ καλῶς  
 παρὼν ἀμύνει; ταῦτ' ἀπὼν ὑβρίζεται. 115

[*raising at the climax of her passion and indignation;*  
*then turning to ORESTES, earnestly*]

ἀλλ', ὦ ξέν', ἱκετεύω σ', ἀπάγγειλον τάδε.

[*clasping her hands*]

πολλοὶ δ' ἐπιστέλλουσιν, ἔρμηνεὺς δ' ἐγώ,  
 αἱ χεῖρες, ἡ γλῶσσ', ἡ ταλαίπωρός τε φρὴν  
 κᾶρα τ' ἐμὸν ξυρῆκες ὃ τ' ἐκείνου τεκών.  
 αἰσχροὺν γάρ, εἰ πατὴρ μὲν ἐξεῖλεν Φρύγας, 120  
 ὃ δ' ἄνδρ' ἐν' εἰς ὧν οὐ δυνήσεται κτανεῖν,  
 νέος πεφυκὼς καὶ ἀμείνωνος πατρός.

[*she turns to him in eager appeal.*]

## THE ELECTRA OF

### SCENE III.

#### THE HUSBANDMAN.

ELECTRA is standing before ORESTES and PYLADES with clasped hands and eager air of entreaty. ORESTES is moved, but silent.

Suddenly enter the husbandman (to whom ELECTRA is married). When he catches sight of the group he stops short, rather surprised and hurt.

Then he turns to ELECTRA and says, with an injured air, pointing at ORESTES and PYLADES :—

ΑΤ. ἔα· τίνας τούσδ' ἐν πύλαις ὀρῶ ξένους ;  
τίνας δ' ἔκατι τάσδ' ἐπ' ἀγραύλους πύλας  
προσῆλθον ; ἦ 'μοῦ δεόμενοι ; γυναῖκί τοι 125  
αἰσχρὸν μετ' ἀνδρῶν ἐστάναι νεανιῶν.

ΗΛ. [*sweetly*] ὦ φίλτατ', εἰς ὕποπτα μὴ μόλης ἐμοί.  
τὸν ὄντα δ' εἴσει μῦθον· οἶδε γὰρ ξένοι  
ἤκουσ' Ὀρέστου πρὸς με κήρυκες λόγων.  
[*turning to ORESTES and PYLADES*]  
ἀλλ', ὦ ξένοι, σύγγνωτε τοῖς εἰρημένοισι. 130

ΑΤ. [*surprised*] τί φασίν ; ἀνὴρ ἔστι καὶ λεύσσει φάος ;

ΗΛ. ἔστιν λόγῳ γοῦν· φασὶ δ' οὐκ ἄπιστ' ἐμοί.

ΑΤ. ἦ καὶ τι πατρὸς σῶν τε μέμνηται κακῶν ;

ΗΛ. ἐν ἐλπίσιν ταῦτ'· ἀσθενὴς φεύγων ἀνὴρ.

ΑΤ. ἦλθον δ' Ὀρέστου τίν' ἀγορεύοντες λόγον ; 135

ΗΛ. σκοποὺς ἔπεμψε τούσδε τῶν ἐμῶν κακῶν.

ΑΤ. οὐκοῦν τὰ μὲν λεύσσουσι, τὰ δὲ σύ που λέγεις.

EURIPIDES.

ΗΔ. ἴσασι, οὐδὲν τῶνδ' ἔχουσιν ἐνδεές.

ΑΥ. [*heartily*] οὐκοῦν πάλαι χρῆν τοῖσδ' ἀνεπτύχθαι πύλας.

[*to ORESTES and PYLADES*]

χωρεῖτ' ἐς οἴκους· ἀντὶ γὰρ χρηστῶν λόγων 140

ξενίων κυρήσεθ', οἷ' ἐμὸς κεύθει δόμος.

[*to the attendants in the house*]

αἴρεσθ', ὀπαδοί, τῶνδ' ἔσω τεύχη δόμων·

[*to ORESTES and PYLADES*]

καὶ μηδὲν ἀντείπητε, παρὰ φίλου φίλοι

μολόντες ἀνδρός· καὶ γὰρ εἰ πένης ἔφυν,

οὔτοι τό γ' ἦθος δυσγενὲς παρέξομαι. 145

[*attendants come out and take in the luggage*]

ΟΡ. [*after a pause, during which he gazes admiringly at the*

*Husbandman as he retreats into the cottage*] φεῦ·

οὐκ ἔστ' ἀκριβὲς οὐδὲν εἰς εὐανδρίαν·

ἔχουσι γὰρ παραγμὸν αἱ φύσεις βροτῶν.

ἦδη γὰρ εἶδον ἄνδρα γενναίου πατρὸς

τὸ μηδὲν ὄντα, χρηστά τ' ἐκ κακῶν τέκνα,

λιμόν τ' ἐν ἀνδρὸς πλουσίου φρονήματι, 150

γνώμην τε μεγάλην ἐν πένητι σώματι.

[*reflecting*] πῶς οὖν τις αὐτὰ διαλαβὼν ὀρθῶς κρινεῖ;

πλούτῳ; [*shaking his head*] πονηρῷ τάρχα χρήσεται κριτῇ·

ἢ τοῖς ἔχουσι μηδέν; [*doubtfully*] ἀλλ' ἔχει νόσον

πενία, διδάσκει δ' ἄνδρα τῇ χρεῖα κακόν. 155

ἀλλ' εἰς ὅπλ' ἔλθω; τίς δὲ πρὸς λόγχην βλέπων

μάρτυς γένοιτ' ἂν ὅστις ἐστὶν ἀγαθός;

κράτιστον εἰκῇ ταῦτ' ἔαν ἀφειμένα.

οὔτος γὰρ ἀνὴρ οὔτ' ἐν Ἀργείοις μέγας

# THE ELECTRA OF

οὐτ' αὖ δοκήσει δωμάτων ὠγκωμένος, 160

ἐν τοῖς δὲ πολλοῖς ὦν, ἄριστος ἡρέθη.

[with indignation and contempt]

οὐ μὴ 'φρονήσῃθ', οἳ κενῶν δοξασμάτων

πλήρεις πλανᾶσθε, τῇ δ' ὁμιλίᾳ βροτοῦς

κρινεῖτε καὶ τοῖς ἥθεσιν τοὺς εὐγενεῖς ;

οἱ γὰρ τοιοῦτοι τὰς πόλεις οἰκοῦσιν εὖ 165

καὶ δώμαθ', αἱ δὲ σάρκες αἱ κεναὶ φρενῶν

ἀγάλματ' ἀγορᾶς εἰσίν. οὐδὲ γὰρ δόρου

μᾶλλον βραχίων σθεναρὸς ἀσθενοῦς μένει·

ἐν τῇ φύσει δὲ τοῦτο κἂν εὐψυχία.

[after a pause, turning to ELECTRA]

αἰνῶ μὲν οὖν τοῦδ' ἀνδρὸς ἐσδοχὰς δόμων· 170

ἐβουλόμην δ' ἄν, εἰ κασίγνητός με σὺς

εἰς εὐτυχοῦντας ἤγεν εὐτυχῶν δόμοις.

ἴσως δ' ἂν ἔλθοι· Λοξίου γὰρ ἔμπεδοι

χρησμοί, βροτῶν δὲ μαντικὴν χαίρειν ἐῷ.

[ELECTRA leads the way into the cottage; ORESTES and  
PYLADES follow.]

# EURIPIDES

## SCENE IV.

### THE RECOGNITION.

*The stage is empty. An old man in a tattered garment appears in the orchestra, approaching the steps which lead up to the stage. He carries a staff, and a basket of provisions, containing meat, cheeses, and wine.*

*He looks about for ELECTRA, and then proceeds slowly to mount the steps.*

ΠΡ. ποῦ ποῦ νεᾶνις πότνι' ἐμῇ δέσποινᾶ τε, 175

'Αγαμέμνονος παῖς, ἣν ποτ' ἐξέθρεψ' ἐγώ;

[*resting a moment*]

ὥς πρόσβασιν τῶνδ' ὀρθίαν οἴκων ἔχει

ῥυσφ' γέροντι τῷδε προσβῆναι ποδί.

ὁμως δὲ πρὸς γε τοὺς φίλους ἐξελεκτέον

διπλὴν ἄκανθαν καὶ παλίρροπον γόνυ. 180

[*He climbs resolutely but wearily to the top, and meets ELECTRA coming out of the cottage.*]

ὦ θύγατερ, ἄρτι γάρ σε πρὸς δόμοις ὄρῳ,

ἦκω φέρων σοι ταῦτα, τοῖς ξένοις βοράν.

[*he gives her the cheeses, wine, &c.*]

[*wiping his eyes with his tattered robe*]

ἐγὼ δὲ τρύχει τῷδ' ἐμῶν πέπλων κόρας

δακρύοισι τέγξας ἐξομόρξασθαι θέλω.

ΗΛ. [*in a tone of pity*]

τί δ', ὦ γεραῖέ, διάβροχον τόδ' ὄμμ' ἔχεις; 185

μῶν τὰμὰ διὰ χρόνου σ' ἀνέμνησεν κακά;



THE ELECTRA OF

- ἢ τὰς Ὀρέστου τλήμονας φυγὰς στένεις  
καὶ πατέρα τὸν ἐμόν, ὃν ποτ' ἐν χεροῖν ἔχων  
ἀνόνητ' ἔθρεψας σοὶ τε καὶ τοῖς σοῖς φίλοις ;
- ΠΡ. [*sadly*]  
ἀνόνηθ'· ὅμως δ' οὖν τοῦτό γ' οὐκ ἠνεσχόμην· 190  
ἦλθον γὰρ αὐτοῦ πρὸς τάφον, πάρεργ' ὁδοῦ,  
καὶ προσπεσὼν ἔκλαυσ', ἐρημίας τυχῶν,  
σπουδὰς τε, λύσας ἄσκον δν φέρω ξένοις,  
ἔσπεισα, τύμβω δ' ἀμφέθηκα μυρσίνας.  
πυρᾶς δ' ἐπ' αὐτῆς οἷν μελάγχμιον πόκω 195  
σφάγιον ἐσεῖδον αἱμά τ' οὐ πάλαι χυθὲν  
ξανθῆς τε χαίτης βοστρύχους κεκαρμένους.  
καθαύμας, ὦ παῖ, τίς ποτ' ἀνθρώπων ἔτλη  
πρὸς τύμβον ἐλθεῖν· οὐ γὰρ Ἀργείων γέ τις.  
[*eagerly*]  
ἀλλ' ἦλθ' ἴσως που σὸς κασίγνητος λάθρα, 200  
μολῶν δ' ἐθαύμας ἄθλιον τύμβον πατρός.  
[*pulling from his garment a lock of hair*]  
σκέψαι δὲ χαίτην, προστιθείσα σῇ κόμῃ,  
εἰ χρῶμα ταῦτ' οὐρίμης ἔσται τριχός.  
φιλεῖ γὰρ, αἷμα ταῦτ' οἷς ἂν ᾗ πατρός,  
τὰ πόλλ' ὅμοια σώματος πεφυκέναι. 205
- ΗΛ. [*surprised, and rather scornful*]  
οὐκ ἄξι' ἀνδρός, ὦ γέρον, σοφοῦ λέγεις,  
εἰ κρυπτὸν ἐς γῆν τήνδ' ἂν Αἰγίσθου φόβω  
δοκεῖς ἀδελφὸν τὸν ἐμόν εὐθαρσῇ μολεῖν.  
ἔπειτα χαίτης πῶς συνολίσεται πλόκος ;  
ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφεῖς, 210  
ὁ δὲ κτενισμοῖς θῆλυς· ἀλλ' ἀμήχανον. [*abruptly.*]

# EURIPIDES.

πολλοῖς δ' ἂν εὖροις βοστρύχους ὁμοπτέρουσ  
καὶ μὴ γεγῶσιν αἵματς ταυτοῦ, γέρον.

ΠΡ. σὺ δ' εἰς ἶχνος βᾶσ ἀρβύλης σκέψαι βάσιν,  
εἰ σύμμετρος σῶ ποδὶ γενήσεται, τέκνον. 215

ΗΛ. πῶς δ' ἂν γένοιτ' ἂν ἐν κοαταιλέφ πέδῳ  
γαίας ποδῶν ἔκμακτρον; εἰ δ' ἔστιν τόδε,  
δυοῖν ἀδελφοῖν πούς ἂν οὐ γένοιτ' ἴσος  
ἀνδρός τε καὶ γυναικός, ἀλλ' ἄρσην κρατεῖ.

ΠΡ. [*after a slight pause*]  
οἱ δὲ ξένοι ποῦ; βούλομαι γὰρ εἰσιδὼν 220  
αὐτοὺς ἐρέσθαι σοῦ κασιγνήτου πέρι.

[*Enter ORESTES and PYLADES from the house; ELECTRA  
turns and sees them.*]

ΗΛ. οἷδ' ἐκ δόμων βαλίνουσι λαιψηρῶ ποδὶ.

ΟΡ. [*greeting the old man*] χαῖρ', ὦ γεραιέ.  
[*drawing ELECTRA aside*] τοῦ ποτ', Ἥλέκτρα, τόδε  
παλαιὸν ἀνδρὸς λείψανον φίλων κυρεῖ;

ΗΛ. οὗτος τὸν ἀμὸν πατέρ' ἔθρεψεν, ὦ ξένε. 225

ΟΡ. τί φῆς; ὃδ' ὃς σὸν ἐξέκλεψε σύγγονον;

ΗΛ. ὃδ' ἔσθ' ὁ σώσας κείνον, εἴπερ ἔστ' ἔτι.

ΟΡ. ἔα· [*looking at the old man, who is observing him narrowly*]  
τί μ' ἐσδέδορκεν, ὥσπερ ἀργύρου σκοπῶν  
λαμπρὸν χαρακτῆρ'; ἧ προσεικάζει μέ τῳ;

ΗΛ. ἴσως Ὀρέστου σ' ἤλιχ' ἥδεται βλέπων. 230  
[*The old man still gazing at ORESTES walks slowly round him.*]

ΟΡ. φίλου γε φωτός· τί δὲ κυκλεῖ πέριξ πόδα;

ΗΛ. καὐτὴ τόδ' εἰσορῶσα θαυμάζω, ξένε.

ΠΡ. [*advancing to ELECTRA*]  
ὦ πότνι, εὖχον, θύγατερ Ἥλέκτρα, θεοῖς

# THE ELECTRA OF

**ΗΛ.** [*interrupting*] τί τῶν ἀπόντων ἢ τί τῶν ὄντων πέρι ;

**ΠΡ.** [*solemnly*] λαβεῖν φίλον θησαυρόν, ὃν φαίνει θεός. 235

**ΗΛ.** ἰδοῦ, καλῶ θεούς.

[*clasping her hands*] ἢ τί δὴ λέγεις, γέρον ;

**ΠΡ.** βλέψον νυν ἐς τόνδ', ὦ τέκνον, τὸν φίλτατον.

[*turning her round to ORESTES.*]

**ΗΛ.** [*sadly*] πάλαι δέδοικα, μὴ σύ γ' οὐκέτ' εὖ φρονῆς.

**ΠΡ.** οὐκ εὖ φρονῶ γὰρ σὸν κασίγνητον βλέπων ;

**ΗΛ.** [*starting suddenly*]

πῶς εἶπας, ὦ γεραῖ', ἀνέλπιστον λόγον ; 240

**ΠΡ.** [*emphatically*] ὁρᾶν Ὀρέστην τόνδε τὸν Ἀγαμέμνονος

**ΗΛ.** ποῖον χαρακτήρ' εἰσιδών, ὧς πεῖσομαι ; [*incredulous*]

**ΠΡ.** [*pointing at a scar in ORESTES' forehead*]

οὐλὴν παρ' ὀφρύν, ἣν ποτ' ἐν πατρός δόμοις

νεβρὸν διώκων σοῦ μέθ' ἡμάχθη πεσών.

**ΗΛ.** πῶς φῆς ; ὁρῶ μὲν πτώματος τεκμήριον. 245

[*astounded, but still hesitating.*]

**ΠΡ.** ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις ;

**ΗΛ.** [*resolved*] ἀλλ' οὐκέτ', ὦ γεραίε· συμβόλοισι γὰρ

τοῖς σοῖς πέπεισμαι θυμόν. [*she rushes in a transport of*

*joy into her brother's arms.*] ὦ χρόνῳ φανείς,

ἔχω σ' ἀέλπτως. **ΟΡ.** κάξ' ἐμοῦ γ' ἔχει χρόνῳ.

**ΗΛ.** οὐδέποτε δόξασ'. **ΟΡ.** οὐδ' ἐγὼ γὰρ ἤλπισα. 250

**ΠΡ.** ἐκείνος εἰ σύ ;

**ΟΡ.** σύμμαχός γέ σοι μόνος,

ἣν ἐκσπᾶσμαι γ' ὃν μετέρχομαι βόλον.

πέποιθα δ'. ἢ χρὴ μηκέθ' ἡγεῖσθαι θεούς,

εἰ τὰδ' ἴκ' ἔσται τῆς δίκης ὑπέρτερα. [*with confidence.*]

## EURIPIDES.

### SCENE V.

#### THE PLOT.

ORESTES and ELECTRA embracing. At last ORESTES turns with a sigh to the old man, who stands a little apart. PYLADES is a silent spectator of the scene.

- OP. εἶεν· φίλας μὲν ἡδονὰς ἀσπασμάτων 255  
ἔχω, χρόνῳ δὲ καὐθις αὐτὰ δώσομεν.  
σὺ δ', ὦ γεραιέ, καίριος γὰρ ἦλυθες,  
λέξον, τί δρῶν ἂν φονέα τισαίμην πατρὸς  
μητέρα τε τὴν κοινωνὸν ἀνοσίῳ γάμων.  
ἔστιν τί μοι κατ' Ἄργος εὐμενὲς φίλων; 260  
ἢ πάντ' ἀνεσκευάσμεθ', ὥσπερ αἱ τύχαι;  
τῷ συγγένωμαι; νύχιος, ἢ καθ' ἡμέραν;  
ποῖαν ὁδὸν τραπώμεθ' εἰς ἐχθροὺς ἐμούς;  
ΠΡ. ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος.  
εὖρημα γὰρ τὸ χρήμα γίγνεται τόδε, 265  
κοινῇ μετασχεῖν τὰγαθοῦ καὶ τοῦ κακοῦ.  
σὺ δ', ἐκ βάρων γὰρ πᾶς ἀνῆρησαι φίλοις  
οὐδ' ἐλλέλοιπας ἐλπιδ', ἴσθι μου κλύων,  
ἐν χειρὶ τῇ σῇ πάντ' ἔχεις καὶ τῇ τύχῃ  
πατρῶον οἶκον καὶ πόλιν λαβεῖν σέθεν. 270  
OP. τί δῆτα δρῶντες τοῦδ' ἂν ἐξικόμεθα;  
ΠΡ. κτανὼν Θυέστου παῖδα σὴν τε μητέρα.  
OP. ἦκω 'πὶ τόνδε στέφανον. ἀλλὰ πῶς λάβω;

# THE ELECTRA OF

- ΠΡ. τειχέων μὲν ἔλθων ἐντὸς οὐδ' ἂν εἰ θέλοις.  
 ΟΡ. φρουραῖς κέκασται δεξιαῖς τε δορυφόρων ; 275  
 ΠΡ. ἔγνωσ' φοβεῖται γάρ σε κοῦχ' εὔδει σαφῶς.  
 ΟΡ. [*depressed*] εἶεν· σὺ δὴ τοῦνθένδε βούλευσον, γέρον.  
 ΠΡ. κάμου γ' ἄκουσον· ἄρτι γάρ μ' εἰσῆλθέ τι.  
 ΟΡ. [*fervently*] ἐσθλὸν τι μηνύσειας, αἰσθοίμην δ' ἐγώ.  
 ΠΡ. Αἰγισθον εἶδον, ἥνυχ' εἶρπον ἐνθάδε. 280  
 ΟΡ. τί δρῶνθ' ; ὀρῶ γὰρ ἐλπίδ' ἐξ ἀμηχάνων.  
 ΠΡ. οὐκ οἶδα πλὴν ἔν, βουσφαγεῖν ὠπλίζετο.  
 ΟΡ. πόσων μετ' ἀνδρῶν ; ἡ μόνος δμῶων μέτα ;  
 ΠΡ. οὐδεὶς παρῆν Ἀργεῖος, οἰκεία δὲ χεῖρ.  
 ΟΡ. οὐ πού τις ὅστις γνωριεῖ μ' ἰδῶν, γέρον ; 285  
 ΠΡ. δμῶες μὲν εἰσιν, οἳ σέ γ' οὐκ εἶδόν ποτε.  
 ΟΡ. ἡμῖν δ' ἂν εἶεν, εἰ κρατοῖμεν, εὐμενεῖς ;  
 ΠΡ. [*with a touch of satire*]  
 δούλων γὰρ ἴδιον τοῦτο, σοὶ δὲ σύμφορον.  
 ΟΡ. καλῶς ἔλεξας· ἡ τεκοῦσα δ' ἐστὶ ποῦ ;  
 ΠΡ. Ἀργεῖ· παρέσται δ' ἐν τάχει θολὴν ἔπι. 290  
 ΟΡ. τί δ' οὐχ ἄμ' ἐξωρμάτ' ἐμὴ μήτηρ πόσει ;  
 ΠΡ. [*scornfully*] ψόγον τρέμουσα δημοτῶν ἐλείπετο.  
 ΟΡ. ξυνήχ'· ὑποπτος οὔσα γινώσκει πόλει.  
 ΠΡ. τοιαῦτα· μισεῖται γὰρ ἀνόσιος γυνή.  
 ΟΡ. πῶς οὖν ἐκέλην τόνδε τ' ἐν ταύτῳ κτενῶ ; 295  
 ΗΛ. ἐγὼ φόνον γε μητρὸς ἐξαρτύσομαι.  
 ΟΡ. καὶ μὴν ἐκεῖνά γ' ἡ τύχη θήσει καλῶς.  
 ΗΛ. [*turning to point to the old man*]  
 ὑπηρετείτω μὲν δυοῖν ὄντοιν ὅδε.  
 ΠΡ. ἔσται τάδ'· εὐρίσκεις δὲ μητρὶ πῶς φόνον ;

EURIPIDES.

- ΗΛ. λεχώ μ' ἀπάγγελλ' οὔσαν ἄρσενος τόκῳ. 300  
 ΠΡ. πότερα πάλαι τεκοῦσαν, ἢ νεωστὶ δῆ;  
 ΗΛ. δέχ' ἡλίους, ἐν οἷσιν ἀγνεύει λεχώ.  
 ΠΡ. καὶ δὴ τί τοῦτο μητρὶ προσβάλλει φόνον;  
 ΗΛ. ἤξει κλύουσα λόχ' ἐμοῦ νοσήματα.  
 ΠΡ. πόθεν; τί δ' αὐτῇ σοῦ μέλειν δοκεῖς, τέκνον, 305  
 ΗΛ. ναί· καὶ δακρύσει γ' ἀξίωμ' ἐμῶν τόκων.  
 ΠΡ. ἴσως· πάλιν τοι μῦθον ἐς καμπὴν ἄγω.  
 ΗΛ. [*with stern resolve*]  
 ἐλθοῦσα μέντοι δῆλον ὥς ἀπόλλυται.  
 ΠΡ. εἰ γὰρ θάνοιμι τοῦτ' ἰδὼν ἐγὼ ποτε. [*earnestly.*]  
 ΗΛ. [*pointing to ORESTES*]  
 πρῶτιστα μέν νυν τῷδ' ὑφήγησαι, γέρον. 310  
 ΠΡ. Αἰγισθος ἔνθα νῦν θνηπολεῖ θεοῖς;  
 ΗΛ. ἔπειτ' ἀπαντῶν μητρὶ τὰπ' ἐμοῦ φράσον.  
 ΠΡ. ὥστ' αὐτά γ' ἐκ σοῦ στόματος εἰρησθαι δοκεῖν.  
 ΗΛ. [*to ORESTES*] σὸν ἔργον ἤδη· πρόσθεν εἰληχας φόνου  
 ΟΡ. στείχοιμ' ἄν, εἴ τις ἡγεμὼν γίγνοιθ' ὁδοῦ. 315  
 ΗΛ. καὶ μὴν ἐγὼ πέμποιμ' ἄν οὐκ ἀκουσίως.  
 ΟΡ. [*holding up his hands to pray*]  
 ὦ Ζεῦ πατρῷε καὶ τροπαῖ' ἐχθρῶν ἐμῶν,  
 οἴκτειρέ θ' ἡμᾶς, οἴκτρα γὰρ πεπόνθαμεν,—  
 ΗΛ. [*interrupting, and praying likewise*]  
 οἴκτειρε δῆτα σοῦ γε φύντας ἐκ γένους.  
 ΟΡ. Ἦρα τε, βωμῶν ἢ Μυκηναίων κρατεῖς, 320  
 νίκην δὸς ἡμῖν, εἰ δίκαι' αἰτούμεθα.  
 ΗΛ. δὸς δῆτα πατρὸς τοῖσδε τιμῶρὸν δίκην.

# THE ELECTRA OF

OP. [*gazing earnestly on the ground*]

σύ τ', ὦ κάτω γῆς ἀνοσίως οἰκῶν, πάτερ,  
ἄμυν' ἄμυνε τοῖσδε φιλτάτοις τέκνοις.

[*a pause: then passionately*]

ἤκουσας, ὦ δειν' ἐξ ἐμῆς μητρὸς παθῶν; 325

ΗΛ. [*with firmness*]

πάντ', οἷδ', ἀκούει τάδε πατήρ· στείχειν δ' ἀκμή.

καί σοι προφωνῶ πρὸς τὰδ' Αἰγισθον θανεῖν

ὥς, εἰ παλαισθεῖς πτώμα θανάσιμον πεσεῖ,

τέθνηκα καὶ γώ, μηδὲ με ζῶσαν λέγε·

παίσω κἄρα γὰρ τοῦμόν ἀμφήκει ξίφει. 330

δόμων δ' ἔσω βᾶσ' εὐτρεπὲς ποιήσομαι.

ὥς, ἣν μὲν ἔλθῃ πύστις εὐτυχῆς σέθεν,

ὀλολύξεται πᾶν δῶμα, θνήσκοντος δέ σου

τάναντί' ἔσται τῶνδε· ταῦτά σοι λέγω.

OP. πάντ' οἶδα.

ΗΛ. πρὸς τὰδ' ἄνδρα γίνεσθαί σε χρή. 335

[*Exit ORESTES.*]

[*turning to the CHORUS*]

ὕμεῖς δέ μοι, γυναῖκες, εὖ πυρσεύετε

κραυγὴν ἀγῶνος τοῦδε. φρουρήσω δ' ἐγώ,

πρόχειρον ἔγχος χειρὶ βαστάζουσ' ἐμῇ·

[*with a noble defiance*]

οὐ γάρ ποτ' ἐχθροῖς τοῖς ἐμοῖς νικωμένῃ

δίκην ὑφέξω σῶμ' ἐμόν καθυβρίσαι. 340

[*Exit into the cottage.*]

## EURIPIDES.

### SCENE VI.

#### THE RETRIBUTION.

*The CHORUS alone in the orchestra, singing. Suddenly a noise of voices, and confused tumult, and groans, are heard in the distance. The CHORUS stop singing, and the leader, while they look at each other with startled glances, says:—*

**XO.** ἔα ἔα·

φίλαι, βοῆς ἠκούσατ', ἣ δοκῶ κενὴ  
ὑπῆλθέ μ', ὥστε νερτέρα βροντῇ Διός;

[*pauses; then as the tumult becomes louder*]

ἰδοὺ τάδ' οὐκ ἄσσημα πνεύματ' αἶρεται·

[*mounting the stage rapidly, and advancing to the house door she calls out in a loud voice*]

δέσποινα, ἄμεινον δώματ', Ἡλέκτρα, τάδε. 345

**ΗΛ.** [*ELECTRA comes out eagerly with a sword*]

φίλαι, τί χρῆμα; πῶς ἀγῶνος ἦκομεν;

**XO.** οὐκ οἶδα πλὴν ἔν, φόβιον οἰμωγὴν κλύω.

**ΗΛ.** ἤκουσα καὶ γὰρ, τηλόθεν μὲν, ἀλλ' ὁμως.

**XO.** μακρὰν γὰρ ἔρπει γῆρυς, ἐμφανὲς γε μήν.

**ΗΛ.** Ἀργεῖος δὲ στεναγμός, ἣ φίλων ἐμῶν; 350

**XO.** οὐκ οἶδα· πᾶν γὰρ μέγνυται μέλος βοῆς.

**ΗΛ.** σφαγὴν αὐτεῖς τήνδε μοι· τί μέλλομεν;

[*drawing her sword*]

**XO.** [*staying her*] ἐπισχε, τρανῶς ὥς μάθης τύχας σέθεν.

**ΗΛ.** οὐκ ἔστι· νικώμεσθα· ποῦ γὰρ ἄγγελοι; [*in despair*]



# THE ELECTRA OF

XO. ἤξουσιν· οὗτοι βασιλέα φαῦλον κτανεῖν. 355

[Enter messenger hastily and triumphant.]

ΑΓ. ὦ καλλίνικοι παρθένοι Μυκηνίδες,  
νικῶντ' Ὀρέστην πᾶσιν ἀγγέλλω φίλοις,  
Ἀγαμέμνονος δὲ φονέα κείμενον πέδῳ  
Αἰγισθον· ἀλλὰ θεοῖσιν εὐχεσθαι χρεών.

ΗΛ. τίς δ' εἶ σύ; πῶς μοι πιστὰ σημαίνεις τάδε; 360

ΑΓ. [surprised] οὐκ οἶσθ' ἀδελφοῦ μ' εἰσρωῶσα πρόσπολον;

ΗΛ. [in sudden joyful recognition]

ὦ φίλτατ', ἔκ τοι δέιματος δυσγνωσίαν  
εἶχον προσώπου· νῦν δὲ γινώσκω σε δή.  
τί φής; τέθνηκε πατὴρ ἐμοῦ στυγνὸς φονεὺς;

ΑΓ. τέθνηκε· δὶς σοι ταῦθ', ἃ γοῦν βούλει, λέγω. 365

XO. [with uplifted hands]

ὦ θεοί, Δίκη τε πάνθ' ὀρώσ', ἡλθές ποτε.

ΗΛ. πολὺν τρόπῳ δὲ καὶ τίνι ῥυθμῷ φόνου  
κτείνει Θυέστου παῖδα, βούλομαι μαθεῖν.

ΑΓ. ἐπεὶ μελάρων τῶνδ' ἀπήραμεν πόδα,  
ἔσβάντες ἤμεν δίκροτον εἰς ἀμαξιτὸν 370

ἔνθ' ἦν ὁ κλεινὸς τῶν Μυκηναίων ἄναξ.

κυρεῖ δὲ κήποις ἐν καταρρύτοις βεβώς,  
δρέπων τερείνης μυρσίνης κάρη πλόκους·  
ιδῶν τ' αὖτεϊ, 'χαίρετ', ὦ ξένοι· τίνες;  
' πόθεν πορεύεσθ' ἔστε τ' ἐκ ποίας χθονός; ' 375

ὁ δ' εἶπ' Ὀρέστης, 'Θεσσαλοί· πρὸς δ' Ἀλφεὸν  
' θύσοντας ἐρχόμεσθ' Ὀλυμπίῳ Δί.'  
κλύων δὲ ταῦτ' Αἰγισθος ἐννέπει τάδε·  
' νῦν μὲν παρ' ἡμῖν χρῆ συνεστίους ἐμοί

EURIPIDES.

‘ θολήν γενέσθαι· τυγχάνω δὲ βουθυτῶν	380
‘ Νύμφαις· ἔφοι δ’ ἐξαναστάντες λέχους	
‘ ἐς ταῦτόν ἤξेत’. ἀλλ’ ἴωμεν ἐς δόμους	
καὶ ταῦθ’ ἅμ’ ἡγόρευε καὶ χερὸς λαβὼν	
παρῆγεν ἡμᾶς, οὐδ’ ἀπαρνεῖσθαι χρεῶν.	
ἐπεὶ δ’ ἐν οἴκοις ἤμεν, ἐννέπει τάδε·	385
‘ λούτρ’ ὥς τάχιστα τοῖς ξένοις τις αἰρέτω,	
‘ ὥς ἀμφὶ βωμόν στῶσι χερνίβων πέλας.’	
ἀλλ’ εἴπ’ Ὀρέστης, ‘ ἀρτίως ἡγνίσμεθα	
‘ λουτροῖσι καθαροῖς ποταμίων ρεῖθρων ἄπο.	
‘ εἰ δὲ ξένους ἀστοῖσι συνθύειν χρεῶν,	390
‘ Αἰγισθ’, ἔτοιμοι, κοῦκ ἀπαρνούμεσθ’, ἄναξ.’	
τοῦτον μὲν οὖν μεθεῖσαν ἐκ μέσου λόγον·	
λόγχας δὲ θέντες, δεσπότης φρουρήματα,	
δμῶες, πρὸς ἔργον πάντες ἔεσαν χέρας.	
οἱ μὲν σφαγεῖον ἔφερον, οἱ δ’ ἥiron κανᾶ,	395
ἄλλοι δὲ πῦρ ἀνῆπτον ἀμφί τ’ ἐσχάρυς	
λέβητας ὥρθουν· πᾶσα δ’ ἐκτύπει στέγη.	
λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν	
ἔβαλλε βωμούς, τοιάδ’ ἐννέπων ἔπη·	
‘ Νύμφαι πετραῖαι, πολλάκις με βουθυτεῖν	400
‘ καὶ τὴν κατ’ οἴκου Τυνδαρίδα δάμαρτ’ ἐμήν,	
‘ πρᾶσσοντας ὥς νῦν, τοὺς δ’ ἐμοὺς ἐχθροὺς κακῶς·’	
λέγων Ὀρέστην καὶ σέ· δεσπότης δ’ ἐμὸς	
τάναντί’ ἦρχετ’, οὐ γεγωνίσκων λόγους,	
λαβεῖν πατρῷα δώματ’. ἐκ κανοῦ δ’ ἔλων	405
Αἰγισθος ὀρθὴν σφαγίδα, μοσχίαν τρίχα	
τεμῶν, ἐφ’ ἀγνὸν πῦρ ἔθηκε δεξιᾷ,	

THE ELECTRA OF

κάσφαξ', ἐπ' ὤμων μόσχον ὡς ἦραν χεροῖν  
 δμῶες· λέγει δὲ σφ κασιγνήτῳ τάδε·  
 'ἐκ τῶν καλῶν κομποῦσι τοῖσι Θεσσαλοῖς 410  
 'εἶναι τόδ', ὅστις ταῦρον ἄρταμεῖ καλῶς  
 'ἵππους τ' ὀχμάζει. λαβὲ σίδηρον, ᾧ ξένε,  
 'δεῖξόν τε φήμην ἔτυμον ἀμφὶ Θεσσαλῶν.'  
 ὁ δ' εὐκρότητον Δωρίδ' ἀρπάσας χεροῖν,  
 ῥίψας ἀπ' ὤμων εὐπρεπῇ πορπάματα, 415  
 Πυλάδην μὲν εἴλετ' ἐν πόνοις ὑπηρέτην,  
 δμῶας δ' ἀπωθεῖ· καὶ λαβὼν μόσχου πῶδα,  
 λευκὰς ἐγύμνου σάρκας, ἐκτείνων χέρα·  
 θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς  
 δισσοὺς διαύλους ἱππίους διήνυσσε, 420  
 κάνεῖτο λαγόνας. ἱρὰ δ' ἐς χεῖρας λαβὼν  
 Αἰγισθος ἤθρει. καὶ λαβὼς μὲν οὐ προσῆν  
 σπλάγχνοις, πύλαι δὲ καὶ δοχαὶ χολῆς πέλας  
 κακὰς ἔφαινον τῷ σκοποῦντι προσβολὰς.  
 χῶ μὲν σκυθράζει, δεσπότης δ' ἀνιστορεῖ, 425  
 'τί χρῆμ' ἀθυμεῖς, ᾧ ξέν';' 'ὀρρωδῶ τινὰ  
 'δόλον θυραῖον. ἔστι δ' ἐχθιστος βροτῶν  
 'Ἀγαμέμνονος παῖς πολέμιός τ' ἐμοῖς δόμοις.'  
 ὁ δ' εἶπε, 'φυγάδος δῆτα δειμαίνεις δόλον,  
 'πόλεως ἀνάσσω ; οὐχ, ὅπως πευστηρίαν 430  
 'θουνασόμεσθα, Φθιάδ' ἀντὶ Δωρικῆς  
 'οἴσει τις ἡμῖν κοπὶδ'; ἀπορρήξω χέλυν.'  
 λαβὼν δὲ κόπτει. σπλάγχνα δ' Αἰγισθος λαβὼν  
 ἤθρει διαιρῶν. τοῦ δὲ νεύοντος κάτω,  
 δυνχας ἐπ' ἄκρους στὰς κασίγνητος σέθεν 435

EURIPIDES.

ἐς σφονδύλους ἔπαισε, νωτιαία δὲ  
 ἔρρηξεν ἄρθρα. πᾶν δὲ σῶμ' ἄνω κάτω  
 ἤσπαιρεν, ἐσφάδαζε δυσθνήσκον φόνῳ.  
 δμῶες δ' ἰδόντες εὐθύς ἤξαν ἐς δόρυ,  
 πολλοὶ μάχεσθαι πρὸς δὺ'. ἀνδρείας δ' ὕπο 440  
 ἔστησαν ἀντίπρῳρα σείοντες βέλη  
 Πυλάδης 'Ορέστης τ'. εἶπε δ', 'οὐχὶ δυσμενὴς  
 'ἦκω πόλει τῇδ', οὐδ' ἐμοῖς ὁπάοσι,  
 'φονέα δὲ πατρὸς ἀντετιμωρησάμην  
 'τλήμων 'Ορέστης. ἀλλὰ μή με κτείνετε, 445  
 'πατρὸς παλαιοὶ δμῶες.' οἱ δ', ἐπεὶ λόγων  
 ἤκουσαν, ἔσχον κάμακας· ἐγνώσθη δ' ὑπὸ  
 γέροντος ἐν δόμοισιν ἀρχαίου τινός.  
 στέφουσι δ' εὐθύς σοῦ κασιγνήτου κᾶρα  
 χαίροντες, ἀλαλάζοντες. ἔρχεται δὲ σοὶ 450  
 κᾶρα 'πιδείζων, οὐχὶ Γοργόνος φέρων,  
 ἀλλ' ὃν στυγεῖς Αἰγισθον· αἶμα δ' αἵματος  
 πικρὸς δανεισμὸς ἦλθε τῷ θανόντι νῦν.

[ELECTRA goes excitedly into the house; the messenger follows  
 slowly.]

## THE ELECTRA OF

### SCENE VII.

#### ELECTRA'S CURSE.

*The CHORUS in the orchestra, singing a song of triumph. Enter ORESTES and PYLADES, the former carrying the bleeding head of AEGISTHUS. Attendants behind carry the body on a litter. As he approaches the cottage, ELECTRA comes out with two garlands in her hand, radiant. She advances towards him, and says:—*

ΗΛ. ὦ καλλίνικε, πατρός ἐκ νικηφόρου  
γεγώς, 'Ορέστα, τῆς ὑπ' Ἰλίου μάχης, 455  
δέξαι κόμης σῆς βοστρύχων ἀνδήματα.

[*placing one garland on his head*]

ἥκεις γὰρ οὐκ ἀχρεῖον ἐκπλεθρον δραμῶν  
ἀγῶν' ἐς οἴκουσ, ἀλλὰ πολέμιον κτανῶν  
Αἴγισθον, ὃς σὸν πατέρα κάμδον ὤλεσε.  
σύ τ', ὦ παρασπίστ', ἀνδρὸς εὐσεβεστάτου 460  
παῖδευμα, Πυλάδῃ, στέφανον ἐξ ἐμῆς χερὸς  
δέχου·

[*crowning him too*] φέρει γὰρ καὶ σὺ τῷδ' ἴσον μέρος  
ἀγῶνος· αἰεὶ δ' εὐτυχεῖς φαίνοισθέ μοι.

ΟΡ. [*gravely*] θεοὺς μὲν ἡγοῦ πρῶτον, 'Ηλέκτρα, τύχης  
ἀρχηγέτας τῆσδ', εἴτα κἄμ' ἐπαίνεσον, 465  
τὸν τῶν θεῶν τε τῆς τύχης θ' ὑπηρέτην.  
ἥκω γὰρ οὐ λόγοισιν, ἀλλ' ἔργοις κτανῶν  
Αἴγισθον· ὥς δέ τῳ σάφ' εἰδέναι τάδε  
προθῶμεν, αὐτὸν τὸν θανόντα σοι φέρω,

EURIPIDES.

- [*holding up the head and showing the body*]  
 ὄν, εἶτε χρήσεις, θηρσὶν ἀρπαγὴν πρόβες, 470  
 ἢ σκύλον οἰωνοῖσιν, αἰθέρος τέκνοις,  
 πήξας' ἔρεισον σκόλοπι· σὸς γάρ ἐστι νῦν  
 δοῦλος, πάροιθε δεσπότης κεκλημένος.
- ΗΛ. [*after a pause, reluctant*]  
 αἰσχύνομαι μὲν, βούλομαι δ' εἰπεῖν ὁμῶς
- ΟΡ. τί χρήμα; λέξον, ὥς φόβου γ' ἔξωθεν εἶ. 475
- ΗΛ. νεκροὺς ὑβρίζειν, μή μέ τις φθόνῳ βάλη·
- ΟΡ. οὐκ ἔστιν οὐδεὶς ὅστις ἂν μέμψαιτό σοι.
- ΗΛ. [*doubtful*] δυσάρεστος ἡμῶν καὶ φιλόψογος πόλις.
- ΟΡ. λέγ', εἴ τι χρήσεις, σύγγον'· ἀσπόνδοισι γὰρ  
 νόμοισιν ἔχθραν τῷδε συμβεβλήκαμεν. 480
- ΗΛ. [*resolute*] εἰεν· τίν' ἀρχὴν πρῶτά σ' ἐξείπω κακῶν;  
 [*gazing at the head*]  
 ποίας τελευτάς; τίνα μέσον τάξω λόγον;  
 καὶ μὴν δι' ὀρθρων γ' οὐποτ' ἐξελίμπανον  
 θρυλοῦσ', ἃ γ' εἰπεῖν ἤθελον κατ' ὄμμα σόν,  
 εἰ δὴ γενοίμην δειμάτων ἐλευθέρα 485  
 τῶν πρόσθε· νῦν οὖν ἐσμέν· ἀποδώσω δέ σοι  
 ἐκεῖν' ἃ σε ζῶντ' ἤθελον λέξαι κακά.  
 ἀπώλεσάς με κῶρφανὴν φίλου πατρὸς  
 καὶ τόνδ' ἔθηκας, οὐδὲν ἡδίκημένος,  
 κἀγῆμας αἰσχροῦς μητέρ', ἄνδρα τ' ἔκτανες 490  
 στρατηλατοῦνθ' Ἑλλησι, οὐκ ἔλθων Φρύγας.  
 ἐς τοῦτο δ' ἦλθες ἀμαθίας ὥστ' ἡλπισας  
 ὥς ἐς σέ μὲν δὴ μητέρ' οὐχ ἔξεις κακὴν

# THE ELECTRA OF

γήμας, ἐμοῦ δὲ πατὸς ἡδίκεις λέχη.  
 ἴστω δ', ὅταν τις διολέσας δάμαρτά του 495  
 κρυπταῖσιν εὐναῖς εἴτ' ἀναγκασθῇ λαβεῖν,  
 δύστηνός ἐστιν, εἰ δοκεῖ τὸ σωφρονεῖν  
 ἐκεῖ μὲν αὐτὴν οὐκ ἔχειν, παρ' οἷ δ' ἔχειν.  
 ἄλγιστα δ' ὥκεις, οὐ δοκῶν οἰκεῖν κακῶς·  
 ἤδησθα γὰρ δῆτ' ἀνόσιον γήμας γάμον, 500  
 μήτηρ δὲ σ' ἄνδρα δυσσεβῆ κεκτημένη.  
 πᾶσιν δ' ἐν Ἀργείοισιν ἤκουες τάδε·  
 ὁ τῆς γυναικός, οὐχὶ τὰνδρὸς ἡ γυνή.  
 καίτοι τόδ' αἰσχρόν, προστατεῖν γε δωμάτων  
 γυναῖκα, μὴ τὸν ἄνδρα· κάκείνους στυγῶ 505  
 τοὺς παῖδας, ὅστις τοῦ μὲν ἄρσεως πατὸς  
 οὐκ ὠνόμασται, τῆς δὲ μητρὸς ἐν πόλει.  
 ἐπίσημα γὰρ γήμαντι καὶ μελίζω λέχη,  
 τὰνδρὸς μὲν οὐδεῖς, τῶν δὲ θηλειῶν λόγος.  
 ὃ δ' ἡπάτα σε πλεῖστον οὐκ ἐγνωκότα, 510  
 ἡὔχεις τις εἶναι, τοῖσι χρήμασι σθένων·  
 τὰ δ' οὐδέν, εἰ μὴ βραχὺν ὀμιλῆσαι χρόνον.  
 ἡ γὰρ φύσις βέβαιος, οὐ τὰ χρήματα.  
 ἡ μὲν γὰρ αἰὲ παραμένουσ' αἶρει κάρα·  
 ὁ δ' ὄλβος ἄδικος καὶ μετὰ σκαιῶν ξυνών, 515  
 ἐξέπτατ' οἰκῶν, σμικρὸν ἀνθήσας χρόνον.  
 [turning away with passionate scorn]  
 ἔρρ', οὐδὲν εἰδὼς ὧν ἐφευρεθεῖς χρόνῳ  
 δίκην δέδωκας, ὧδέ τις κακοῦργος ὧν.  
 μή μοι, τὸ πρῶτον βῆμ' ἐὰν δράμη καλῶς,

EURIPIDES.

- νικᾶν δοκείτω τὴν Δίκην, πρὶν ἂν πέλας 520  
 γραμμῆς ἴκηται, καὶ τέλος κάμψῃ βίου.
- OP. [*to attendants*] εἶεν. κομίζειν τοῦδε σῶμ' ἔσω χρεῶν  
 σκότῳ τε δοῦναι, δμῶες, ὥς, ὅταν μόλῃ  
 μήτηρ, σφαγῆς πάροιθε μή σφ' ἴδῃ νεκρόν.  
 [*the attendants take away the body.*]
- HA. [*suddenly, looking off the stage*]  
 ἐπίσχεσ' ἐμβάλωμεν εἰς ἄλλον λόγον. 525
- OP. τί δ' ; ἐκ Μυκηνῶν μῶν βοηδρόμους ὀράς ;
- HA. οὐκ, ἀλλὰ τὴν τεκοῦσαν, ἥ μ' ἐγείνατο.
- OP. καλῶς ἄρ' ἄρκυν ἐς μέσσην πορεύεται.
- HA. καὶ μὴν ὄχοις γε καὶ στολῇ λαμπρύνεται.
- OP. [*irresolute*] τί δῆτα δρώμεν ; μητέρ' ἢ φονεύσομεν ; 530
- HA. [*sternly*] μῶν σ' οἶκτος εἶλε, μητρὸς ὥς εἶδες δέμας ;
- OP. φεῦ. [*hesitating and downcast.*]  
 πῶς γὰρ κτάνω νιν, ἥ μ' ἔθρεψε κἄτεκεν ;
- HA. ὥσπερ πατέρα σὸν ἦδε κἄμὸν ὤλεσεν.
- OP. [*piteously*] ὦ Φοῖβε, πολλήν γ' ἀμαθίαν ἐθέσπισας,—
- HA. [*interrupting*]  
 ὅπου δ' Ἀπόλλων σκαιὸς ἦ, τίνες σοφοί ; 535
- OP. ὅστις μ' ἔχρησας μητέρ', ἣν υἱὸν χρῆν, κτανεῖν.
- HA. βλάπτει δὲ δὴ τί πατρὶ τιμωρῶν σέθεν ;
- OP. μητροκτόνος νῦν φεύξομαι, τόθ' ἀγνὸς ὢν.
- HA. καὶ μή γ' ἀμύνων πατρὶ δυσσεβῆς ἔσει.
- OP. ἐγὼ δὲ μητρὶ τοῦ φόνου δώσω δίκας. 540
- HA. οὐ μὴ κακισθεὶς εἰς ἀνανδρίαν πεσεῖ ;
- OP. [*roused*] ἀλλ' ἦ τον αὐτὸν τῇδ' ὑποστήσω δόλον



THE ELECTRA OF

ΗΛ. ᾗ καὶ πόσιν καθεῖλες Αἰγισθον κτανών.

ΟΡ. [*firmly*] εἴσεμι· δεινὸν δ' ἄρχομαι προβλήματος.  
καὶ δεινὰ δράσω γ'· εἰ θεοῖς δοκεῖ τάδε, 545  
ἔστω· πικρὸν δὲ χηδὺν τὰ γώνισμά μοι.

[*Exit into the house, followed by ELECTRA, slowly, in deep thought.*]

## EURIPIDES.

### SCENE VIII.

#### FINAL VENGEANCE.

*Enter slowly the chariot of CLYTAEMNESTRA, with gorgeous trappings. She herself is seated in the centre, with her Trojan maidens round her. When the chariot stops, CLYTAEMNESTRA turns to her maidens and bids them dismount. ELECTRA stands humbly in the background, waiting to receive her.*

**ΚΛ.** ἔκβητ' ἀπήνης, Τρωάδες, χειρὸς δ' ἐμῆς  
λάβεσθ', ἵν' ἔξω τοῦδ' ὄχου στήσω πόδα.

[Trojan maidens dismount.]

σκύλοισι μὲν γὰρ θεῶν κεκόσμηται δόμοι  
Φρυγίοις, ἐγὼ δὲ τάσδε, Τρωάδος χθονὸς 550  
ἐξαίρετ', ἀντὶ παιδὸς ἣν ἀπώλεσα,  
σμικρὸν γέρας, καλὸν δὲ κέκτημαι δόμοις.

**ΗΛ.** [coming modestly forward and offering to help]  
οὔκουν ἐγώ, δούλη γὰρ ἐκβεβλημένη  
δόμων πατρώων δυστυχεῖς οἰκῶ δόμους,  
μῆτερ, λάβωμαι μακαρίας τῆς σῆς χερὸς; 555

**ΚΛ.** [coldly] δοῦλαι πάρειςιν αἶδε, μὴ σύ μοι πόνει.

**ΗΛ.** [bitterly] τί δ'; αἰχμάλωτόν τοί μ' ἀπώκισας δόμων,  
ἡρημένων δὲ δωμάτων ἡρήμεθα,  
ὥς αἶδε, πατὸς ὀρφαναὶ λελειμμένοι.

**ΚΛ.** τοιαῦτα μέντοι σὸς πατὴρ βουλευματα 560  
εἰς οὗς ἐχρῆν ἦκιστ' ἐβούλευσεν φίλων.  
κεῖ μὲν πόλεως ἄλωσιν ἐξιώμενος,

# THE ELECTRA OF

ἡ δῶμ' ὀνήσων τᾶλλα τ' ἐκσώζων τέκνα  
 ἔκτεινε πολλῶν μίαν ὕπερ, συγγνώστ' ἂν ἦν·  
 νῦν δ', οὐνεχ' Ἑλένη μάργος ἦν, ὃ τ' αὖ λαβὼν 565  
 ἄλοχον κολάζειν προδότιν οὐκ ἠπίστατο,

τούτων ἕκατι παῖδ' ἐμὴν διώλεσεν.  
 εἰ δ' ἐκ δόμων ἤρπαστο Μενέλεως λάθρα,  
 κτανεῖν μ' Ὀρέστην χρῆν, κασιγνήτης πόσιν  
 Μενέλαον ὥς σώσαιμι; σὸς δὲ πῶς πατὴρ 570  
 ἡνέσχετ' ἂν ταῦτ'; εἴτα τὸν μὲν οὐ θανεῖν  
 κτείναντα χρῆν τᾶμ', ἐμὲ δὲ πρὸς κείνου παθεῖν;  
 ἔκτειν', ἐτρέφθην ἥνπερ ἦν πορεύσιμον  
 πρὸς τοὺς ἐκείνῳ πολεμίους. φίλων γὰρ ἂν  
 τίς ἂν πατρός σου φόνον ἔκοινώνησέ μοι;  
 λέγ', εἴ τι χρήξεις, κἀντίθες παρρησίᾳ,  
 ὅπως τέθνηκε σὸς πατὴρ οὐκ ἐνδίκως.

**H.A.** [*deliberate and cold*]  
 δίκαι' ἔλεξας· ἡ δίκη δ' αἰσchrῶς ἔχει·  
 γυναῖκα γὰρ χρὴ πάντα συγχωρεῖν πόσει,  
 ἥτις φρενήρης. ἥ δὲ μὴ δοκεῖ τάδε, 580  
 [*scornfully*] οὐδ' εἰς ἀριθμὸν τῶν ἐμῶν ἦκει λόγων.  
 [*gentler*] μέμνησο, μήτηρ, οὗς ἔλεξας ὑστάτους  
 λόγους, διδοῦσα πρὸς σέ μοι παρρησίαν.

**K.A.** καὶ νῦν γέ φημι, κοῦκ ἀπαρνοῦμαι, τέκνον.  
**H.A.** λέγοιμ' ἂν· ἀρχὴ δ' ἦδε μοι προοιμίον. 585  
 εἴθ' εἶχες, ὦ τεκοῦσα, βελτίους φρένας.  
 τὸ μὲν γὰρ εἶδος αἶνον ἄξιον φέρει  
 Ἑλένης τε καὶ σοῦ, δύο δ' ἔφυτε συγγόνῳ,  
 ἄμφω ματαίῳ Κάστορός τ' οὐκ ἀξίῳ.

EURIPIDES.

ἡ μὲν γὰρ ἄρπασθεῖς ἐκοῦς ἀπώχετο, 590  
 σὺ δ' ἄνδρ' ἄριστον Ἑλλάδος διώλεσας,  
 σκῆψιν προτείνουσ', ὥς ὑπὲρ τέκνον πόσιν  
 ἔκτεινας· οὐ γὰρ, ὥς ἔγωγ', ἴσασί σ' εὔ  
 ἦτις, θυγατρὸς πρὶν κεκυρῶσθαι σφαγὰς,  
 νέον τ' ἀπ' οἴκων ἀνδρὸς ἐξωρμημένου, 595  
 ξανθὸν κατόπτρῳ πλόκαμον ἐξήσκεις κόμης.  
 γυνὴ δ' ἀπόντος ἀνδρὸς ἦτις ἐκ δόμων  
 ἐς κάλλος ἀσκεῖ, διάγραφ' ὥς οὔσαν κακήν.  
 οὐδὲν γὰρ αὐτὴν δεῖ θύρασιν εὐπρεπὲς  
 φαίνειν πρόσωπον, ἦν τι μὴ ζητῇ κακόν. 600  
 μόνην δὲ πασῶν οἶδ' ἐγὼ σ' Ἑλληνίδων  
 εἰ μὲν τὰ Τρώων εὐτυχοῖ, κεχαρμένην,  
 εἰ δ' ἦσσαν εἴη, συννεφούσαν ὄμματα,  
 Ἀγαμέμνον' οὐ χρήζουσιν ἐκ Τροίας μολεῖν.  
 καίτοι καλῶς γε σωφρονεῖν παρεῖχέ σοι· 605  
 ἄνδρ' εἶχες οὐ κακίον' Αἰγίσθου πόσιν,  
 δν Ἑλλὰς αὐτῆς εἴλετο στρατηλάτην·  
 Ἑλένης δ' ἀδελφῆς τοιάδ' ἐξειργασμένης,  
 ἐξῆν κλέος σοι μέγα λαβεῖν· τὰ γὰρ κακὰ  
 παράδειγμα τοῖς ἐσθλοῖσιν εἴσοψιν τ' ἔχει. 610  
 εἰ δ', ὥς λέγεις, σὴν θυγατέρ' ἔκτεινεν πατήρ,  
 ἐγὼ τί σ' ἠδίκησ' ἐμός τε σύγγονος;  
 πῶς οὐ πόσιν κτεῖνασα πατρώους δόμους  
 ἡμῖν προσῆψας, ἀλλ' ἀπηνέγκω λέχη  
 τὰλλότρια, μισθοῦ τοὺς γάμους ὠνουμένη, 615  
 κοῦτ' ἀντιφεύγει παιδὸς ἀντὶ σοῦ πόσις  
 οὔτ' ἀντ' ἐμοῦ τέθνηκε, δις τόσῳς ἐμὲ

# THE ELECTRA OF

κτείνας ἀδελφῆς ζῶσαν· εἰ δ' ἀμείψεται  
φόνον δικάζων φόνος, ἀποκτενῶ σ' ἐγὼ  
καὶ παῖς Ὀρέστης, πατρὶ τιμωρούμενοι·  
εἰ γὰρ δίκαι' ἐκεῖνα, καὶ τὰδ' ἔνδिका.  
ὅστις δὲ πλοῦτον ἢ εὐγένειαν εἰσιδὼν  
γαμεῖ πονηράν, μῶρός ἐστι· μικρὰ γὰρ  
μεγάλων ἀμείνω σῶφρον' ἐν δόμοις λέχη.

620

**ΚΛ.** [*calmly*] ὦ παῖ, πέφυκας πατέρα σὸν στέργειν ἀεὶ, 625  
ἔστιν δὲ καὶ τόδ'· οἱ μὲν εἰσιν ἀρσένων,  
οἱ δ' αὖ φιλοῦσι μητέρας μᾶλλον πατρός.  
συγγνώσομαί σοι· [*softening*] καὶ γὰρ οὐχ οὕτως ἄγαν  
χαίρω τι, τέκνον, τοῖς δεδραμένοις ἔμοί.  
[*suddenly looking with pity at her daughter's poor garments*]  
σὺ δ' ὦδ' ἄλoutos καὶ δυσείματος χροά 630  
λεχῶ νεογνῶν ἐκ τόκων πεπαυμένη;  
[*with a burst of remorse*]  
οἶμοι τάλαινα τῶν ἐμῶν βουλευμάτων·  
ὥς μᾶλλον ἢ χρῆν ἤλασ' εἰς ὀργὴν πόσιν.

**ΗΛ.** [*sternly and contemptuously*]  
ὀψὲ στενάζεις, ἥνικ' οὐκ ἔχεις ἄκη·  
πατὴρ μὲν οὖν τέθνηκε· τὸν δ' ἔξω χθονὸς 635  
πῶς οὐ κομίζει παῖδ' ἀλητεύοντα σόν;

**ΚΛ.** δέδοικα· τοῦμόν δ', οὐχὶ τοῦκείνου, σκοπῶ.  
πατὴρ γάρ, ὥς λέγουσι, θυμοῦται φόνῳ.

**ΗΛ.** τί δαὶ πόσιν σὸν ἄγριον εἰς ἡμᾶς ἔχεις;

**ΚΛ.** τρόποι τοιοῦτοι· καὶ σὺ δ' αὐθάδης ἔφυς. 640

**ΗΛ.** [*indignantlly*] ἀλγῶ γάρ·

[*controlling herself*] ἀλλὰ παύσομαι θυμουμένη.

EURIPIDES.

ΚΛ. καὶ μὴν ἐκεῖνος οὐκέτ' ἔσται σοι βαρύνς.

ΗΛ. φρονεῖ μέγ'· ἐν γὰρ τοῖς ἐμοῖς ναίει δόμοις.

ΚΛ. παῦσαι λόγων τῶνδ'· ἀλλὰ τί μ' ἐκάλεις, τέκνον;

ΗΛ. ἤκουσας, οἶμαι, τῶν ἐμῶν λοχευμάτων· 645

τούτων ὑπερ μοι θύσουν, οὐ γὰρ οἶδ' ἐγώ,

δεκάτη σελήνη παιδὸς ὡς νομίζεται·

τρίβων γὰρ οὐκ εἶμ', ἄτοκος οὖσ' ἐν τῷ πάρος.

ΚΛ. ἄλλης τόδ' ἔργον, ἢ σ' ἔλυσεν ἐκ τόκων.

ΗΛ. αὐτὴ 'λόχευον κᾶτεκον μόνη βρέφος. 650

ΚΛ. [*surprised*] οὕτως ἀγείτον' οἶκον ἱδρυσαι φίλων;

ΗΛ. [*bitterly*] πένητας οὐδεὶς βούλεται κτᾶσθαι φίλους.

ΚΛ. ἀλλ' εἶμι, παιδὸς ἀριθμὸν ὡς τελεσφόοον

θύσω θεοῖσι· σοὶ δ' ὅταν πράξω χάριν

τήνδ', εἶμ' ἐπ' ἀγρόν, οὐ πόσις θυηπολεῖ 655

Νύμφαισιν. [*to attendants*] ἀλλὰ τούσδ' ὄχους, ὀπάονες,

φάτναις ἄγοντες πρόσθεθ'. ἡνίκ' ἂν δέ με

δοκῇτε θυσίας τῇσδ' ἀπηλλάχθαι θεοῖς,

πάρεστε· δεῖ γὰρ καὶ ποσει δοῦναι χάριν.

[*attendants take away the chariot; CLYTAEMNESTRA goes toward the cottage*]

ΗΛ. [*as CLYTAEMNESTRA is going*] χώρει πένητας ἐς δόμους.

[*with covert irony*] φρούρει δέ μοι 660

μή σ' αἰθαλώσῃ πολὺκαπνον στέγος πέπλους·

[*in a changed voice of stern hatred, as her mother is gone*]

θύσεις γὰρ οἷα χρή σε δαίμοσιν θύειν.

κανοῦν δ' ἐνῆρκται, καὶ τεθηγμένη σφαγίς,

ἥπερ καθεῖλε ταῦρον, οὐ πέλας πεσεῖ

πληγείσα· νυμφεύσει δὲ κὰν Αἶδον δόμοις, 665

## THE ELECTRA OF

ᾧπερ ξυνηῦδες ἐν φάει· τοσήνδ' ἐγὼ  
δώσω χάριν σοι, σὺν δέ γ' ἐμοὶ δίκην πατρός.

[*She follows her into the cottage.*]

[*The CHORUS then sing an ode, which is interrupted by screams, and suddenly from within comes the piteous appeal of CLYTAEMNESTRA*]

ὦ τέκνα, πρὸς θεῶν μὴ κτάνητε μητέρα.

[*More screams are heard, and then silence. The scene representing the cottage then turns on a pivot (a device called the ἐκκύκλημα), and displays the interior of the chamber, with the dead bodies of AEGISTHUS and CLYTAEMNESTRA, and ORESTES and ELECTRA standing silent and solemn over them.*]

## EURIPIDES.

### NOTES.

#### SCENE 1.

3. θαυμάζω, prop. 'to wonder,' here 'to respect.'
4. πράσσουντα, 'faring,' its usual sense, and explained by παθών, &c.
5. κατέκτα, old strong aorist from κατακτείνω. The later form is -έκτανον. χῆ = καὶ ἡ
6. μυστηρίων. The 'secrets' of the god means, of course, the oracular recesses.
9. νυκτός, gen. of comprehension, 'in the night.' νυκτί, the dat. means 'on the night,' where it is regarded as a point of time; the gen. expresses the whole, *at some period of which* the event happens.
10. ἀπάρχεσθαι, prop. 'to begin the sacrifice.' The hair was offered as a first offering. 'I made an offering of my hair.'
11. μηλείου φόνου, lit. 'of slaughter of sheep,' i.e. 'of slaughtered sheep.'
13. πόδα, a kind of cognate acc. with intrans. βαίνω. cf. 328, note.
14. δυοῖν ἀμιλλαν ξυντιθείς, 'joining my two-fold effort,' i.e. uniting in one enterprise two aims, viz., to find Electra and so avenge his father, and also to escape easily if discovered (ἵν' ἐκβάλω).
15. ἐκβάλλω, 'speed out,' intransitive. This usage is frequent with ἐμβάλλω and εἰσβάλλω and προσβάλλω, but very rare with this verb.

The subjunctive is to be noticed, after the historic tense



## THE ELECTRA OF

ἀφικόμεν. The strict sequence would be ἐκβάλοιμι, but as it was the present purpose of the speaker, ἐκβάλω is quite logically correct.

17. νιν like σφε is accus. of the pronoun, and may be sing. or plur., masc., fem., or neut.
19. συνέργατιν [ἐργ- 'work'] 'a help-mate.'
22. τρίβος [τριβ- tri- (Lat.) 'rub'] 'a path.'
24. ἱστορέω, 'to enquire.'

### SCENE 2.

27. ἐφεστίους, 'close to our house.' ἐνός, 'lair,' lit. 'couch.'
28. λόχου (λέγ- 'lay,') 'ambush.'
29. οἶμος, 'path.'
30. ἐξαλύξωμεν, subj. in 1 pers. as imper. called Hortative.
31. τρέψης. Observe the usage: in Greek μή has pres. imper. or aor. subjunctive. They said μή ποίει or μή ποιήσης, but not μή ποιήσον.
32. πίτ-νω, 'to fall' (stem πετ-, nasalized, instead of the common reduplicated form πίπτω = πι-πετ-ω), hence 'to supplicate.'
33. Notice the double comparative, like 'Most Highest.'
36. ξιφήρης [stem ἀρ- 'fit'] 'girt with a sword.' λοχάω, 28.
37. i.e. 'you will agree that I am right in what I do.'
42. μισθόν, acc. in apposition to the sentence or act. Like Ἑλένην κτάνωμεν Μενελάω λύπην πικράν, where the λύπη is the slaughter.
43. τοῦτο, the happiness.
45. συμφορᾶς, gen. after ὅπως, of definition, lit. 'how in the matter of calamity.' It may be called the specifying gen.
46. ξηρόν, prop. 'dry,' so 'gaunt,' 'haggard.'
47. συντήκω (τακ- 'melt') 'waste away.' γε, see note, 72.
48. σκυθίζω, 'to treat as a Scythian does;' and as the Scythians

## EURIPIDES.

scalped their slain enemies, this phrase may be rendered,  
'shorn as by Scythian razor.'

49. Lit. 'Does thy brother wound thee?' . . . i.e. 'dost thou grieve for thy brother?'
51. i.e. 'And are not you as dear to him?'
52. 'I must love him from afar, and not close at hand.' i.e. 'Our love is faithful, but it is the separation I lament.'
53. ἐκ τοῦ, 'from what?' i.e. 'Why?'
58. τηλορός [ὄρος, boundary], 'far away,' poet. form of the commoner τηλουρός.
59. ἄξιος δόμων, 'is a fit dweller in this house.'
62. i.e. 'Women follow their husbands' wishes, not their children's.' So Orestes clearly understands it, for he asks why Aegisthus put this slight upon her. And if so φίλαι must mean 'fond of,' a rare usage.
64. ἀσθενῇ, i.e. τέκνα, children who, being of low birth, should not be able to call him to account. So Orestes explains in his next question.
65. δῆθεν suggests that the motive is that of Aegisthus. It is especially used in this way, often (obviously) ironically, to give not the speaker's view, but the presumed or alleged view of others.

[MSS. here read δῆθε παῖδας, but δῆθε is unknown. If we suppose the text the true reading, it may have been first altered to παῖδας, suggested by plural ἀσθενῇ, and then falsely corrected into the MS. reading for metrical reasons.]

68. ἤρουν, the aorist, where we should use the present. The quick-minded Greek counts a thing past the instant it has been done. cf. φῶμαξα, 55.

αἰσχροὺν γ' εἶπας, i.e. 'it is a shame to doubt him.'

οὐ γὰρ νῦν ἀκμή; 'is it not high time now?' [for him to come and wreak his retribution].

ἀκμή [ἀκ- sharp] 'the point of time,' lit.

## THE ELECTRA OF

72. γε, 'at least,' assents (in conversation) to a question, limiting at the same time or further specifying the assent. So it may be rendered with a 'Yes.' Thus, here; 'Would you slay her?' 'Ay, with the same axe!' τῷ for φ; an archaism. The old article and relative were one.
73. λέγω, deliberative subjunctive, 'may I tell?' This use is well known also in Latin. τὰπὸ σοῦ, 'thy purpose.'
80. ἀρχαῖος, 'in days of old.'
82. ἔκυρσεν ὥς ἔκυρσεν, a euphemism, to avoid saying the fearful thing. 'He found—what he found.' [cf. O.T. 1376].
84. θυραίων, 'strangers' woes,' [θύρα, 'door']. This momentary forgetfulness of the part he is playing is very skilful.
87. λέγοιμ' ἄν, lit. 'I would speak,' a less obtrusive form of the future, 'I will speak.' (There are several uses of conditional due to Greek delicacy, e.g., χωροῖς ἂν εἶσω for χῶρει.)
89. κινεῖς μῦθον, 'move me to speak.'
91. αὐλίζομαι [αὐλή, 'courtyard'] 'to live.'
92. πίνος, 'filth.' βριθ- 'load.'
94. κερκίς, 'shuttle.'
96. φορουμένη, 'fetching home.' This translation gives the reflex force of the Middle.
97. ἀνέορτος [ἐορτή, 'feast'] ἰρῶν. This is gen. of want, just like χορῶν, especially common with negative adjectives.
98. 'Phrygian spoils' probably means gorgeous cushions and rugs. [Notice the anapaests in proper names in 98, 99.]
100. στατίζουσι, 'are stationed,' a more formal word than ἐστᾶσι.
101. Ἰδαία φάρη . . . 'their Trojan mantles clasped with golden pins.' The accus., as in 'suspensi loculos laevo,' 'os impressa toro,' &c. It is very common in Greek. The participle here may be either *middle* ('having clasped') or the elastic use of the *passive* with the objective accusative.

## EURIPIDES.

103. σέσηπεν, 'is rotting.' The blood will not sink into the ground: for it is murder, and calls for vengeance.
104. πατρί, dat. after ταῦτά, the usual idiom.
106. [γαυρο- 'exult,' γαφ = exultation, joy, cf. gau-deo].
108. κλῶν, 'a branch.' [κλάω, 'to break'].
109. χέρσος, 'dry,' i.e. barren.
110. μέθη βρεχθεῖς, 'steeped in drunkenness.'
112. λείω, 'to stone,' [root, λαφ- lap- λιθ- 'stone']. λάϊνος is, of course, from the same.
115. ἀπών, Orestes. ταῦτα is cognate acc. 'such insults does he suffer.'
117. i.e. 'I appeal to you from my voice, heart, hands, grief, and my dead father at once—all these charge you, but only I am the channel.'  
ἐρμηνεύς, 'interpreter.'
119. ξυρήκες [ξυρόν, 'razor,' ἀκ- 'sharp'], 'shaven,' in mourning.
120. He is degenerate if he can't slay one man, when his father sacked Troy.

## SCENE 3.

128. τὸν ὄντα μῦθον, 'the true tale,' i.e. the real reason.
131. 'To see the light,' a regular Greek phrase for to 'live.'
134. φεύγων, in its technical sense, 'in exile.'
137. τὰ μέν, 'some,' namely, her poverty.
146. ἀκριβές, 'certain,' 'no certain sign.'
147. παραγμόν, 'confusion;' i.e. all criterions of worth are liable to error. He explains in the next line.
149. τὸ μηδέν, 'a cipher,' 'good for nothing.' 'To be naught' was used exactly in this way in the English of Shakespear.
150. λιμόν, 'famine,' a fine metaphor.
154. ἡ τοῖς ἔχουσι μηδέν; put by a regular Euripidean shifting or phrase for τῷ ἔχειν μηδέν. Thus it would be intelligible,

## THE ELECTRA OF

though inaccurate, in English to say, 'Can we tell the noble by *those who are poor*,' instead of saying, 'by poverty.'

155. *κακόν*, *adject.* expressing the *result* of the verb; this is called the Proleptic (anticipating) use of the adjective. Thus in English we say, 'I struck him dead.'
156. Strength is no test, any more than wealth.
158. Lit. 'It is best to leave these things alone, undecided. *εἰκῇ*, lit. 'at random,' 'uncertainly.'
160. *δόκησις*, 'reputation.'
162. *οὐ μὴ ἀφρονήσεθ'*, 'will you not cease from folly?'
163. Sense: 'and will ye not judge men by their company, and worth by character,' (not by wealth or birth or externals).
165. *ταιοῦτοι*, 'the noble.'
67. *ἀγάλματ' ἀγορᾶς*, figure heads, as we say; fine externally, but soulless. Lit. 'adornments of the market-place.'  
*δῶρυ μένει*, 'withstands the battle.'  
Even in battle it is courage, not strength, which wins.
170. 'This man's reception within his house.' *τοῦδ' ἀνδρός*, the ordinary gen. of the subject. *δόμων*, the specifying gen.

## SCENE 4.

177. *ὄρθιαν*, 'steep,' for an old man. *ἔχει*, 'it has,' *impers.*
178. *ρυσφ* [*ρύ*- draw], 'wrinkled.'
180. *διπλὴν ἄκανθαν*, 'bent spine' [lit. 'doubled'], *ἄκανθα*, lit. 'a thorn,' and therefore embodies the same metaphor as the English word 'spine.'
183. *τρύχος*, 'rags,' [*τρυ*- 'rub'].
185. *διάβροχος* [*βρεχ*- 'wet,' same stem as Lat. *rig*- and our 'rain'].
186. 'Have they reminded you' of past horrors.
189. *ἀνόνητα* [*δνε*- 'help,' 'profit'], 'in vain.'

## EURIPIDES.

190. Notice the double augment of ἀνέχομαι.  
 τοὔτό γ', 'this,' that I should let him lie there and not do  
 my best for him.
191. πάρεργ' ὁδοῦ, 'by the way.' πάρεργον means prop. 'a  
 secondary business,' and the accus. here is in apposition  
 to the sentence, cf. 42.
194. μυρσίνας, 'myrtle boughs.'
195. οἷς = ὄφεις = ovis. μελάγχχιμος πόκω, 'black in fleece,' the  
 proper offering to the dead. πόκω dat. of reference.
197. βόστρυχος, 'a curl.'
203. κούριμος, 'shorn,' [κερ-].
204. 'Those that are of one father's blood are wont to resemble  
 each other in most features of their body.'  
 φιλεῖ, often used for 'to be wont.'  
 ἦ, subjunctive after indefinite οἷς ἄν in primary time.
209. συμφέρομαι, 'agree.'
210. 'The one trained in the manly wrestling-schools, the other  
 combed as a woman's.'
212. ὁμοπτέρους, 'of like hair,' by a natural and pretty metaphor.
214. ἀρβύλη, 'sandal.' These two methods of recognition occur  
 in the Choephoroe of Aeschylus; and this passage, though  
 certainly forced and inappropriate as a sly satire on  
 Aeschylus, is a striking example of Euripides' determined  
 realism.
216. κραταίλεως, 'rugged,' 'rocky.' [κρατ- λαφ-].
217. ἔκμακτρον [μακ- 'knead'], 'the print.'
219. Notice ἄρσην for ὁ ἄρσιν.
223. Lit. 'to which of thy friends does this aged remnant of a  
 man belong;' that is, 'who is it of thy friends.'
227. Notice the irony of εἶπερ ἔστ' ἔτι, said actually to Orestes.
228. 'Looking at the bright stamp of silver,' to see if the coin  
 is genuine.

## THE ELECTRA OF

233. He entreats her to pray to the gods that she may receive the boon. He sees it is Orestes, but touchingly bids her pray first, and prove the reality of the joyful vision after.
243. οὐλή, 'scar.'  
 ἦν . . . ἡμάχθη, 'the wound that he received,' ἦν being really cognate accus.
247. σύμβολον, 'proof,' lit. 'a putting together.' We have the same obvious metaphor in English.
249. ἐξ ἐμοῦ, poet. for 'by me.'
252. βόλος, 'throw,' 'cast,' i.e., the net with the fish inside.

## SCENE 5.

257. ἦλυθες and φονεῖα are rare, but can be illustrated from Eurip., cf. 358.
260. i.e., 'are there any kind friends?'
261. ἀνασκευάζω, prop. 'to dismantle,' 'destroy,' 'break up.'  
 [So it is specially used of bankrupts in Demosthenes.]  
 Here simply, 'ruined.'
265. εὑρημα [lit. 'a find'], 'a rare thing.'
267. 'Thou art ruined utterly in friends.' φίλοις, dat. of reference.
271. τοῦδε, gen. of aim. ἐξικνεῖσθαι, 'to reach,' i.e., 'hit the mark.'
272. Θυέστου παῖς is Aegisthus.
274. οὐδ' ἂν . . . [λάβοις].
275. κέκασται [stem καθ- obscure root, prob. connected with κεδνJ., 'excellent,' and κηδ-] 'excels.' Only in Pf. Pass. A present, καίνυμαι, of different form is found.
276. ἔγνως, 'thou hast guessed.' cf. 55.
278. εἰσῆλθε, 'has occurred to me.'
282. ὤπλιζέτο, by natural metaphor, 'he was preparing.'

## EURIPIDES.

234. *οἰκέλα χεῖρ*, 'his own attendants.' *χεῖρ*, often so used of assistants, by very natural transference. So *manus* in Latin.
293. *συνίημι*, especially used of understanding *words*, or obscure signs; so of taking a hint or implied sarcasm. Note the participial construction with verbs of knowing; nominative (*οὔσα*) because it refers to the subject of *γινώσκει*.
297. *καὶ μὴν*, (as usual) of a new point. 'Yes, and the other fortune will arrange.'
298. *δυσὶν ὄντοιν*, 'to us two,' lit. 'being two,' *ὄν* being constantly thus added to *numbers* (*εἰς ὄν*), where in English it is superfluous.
300. *λεχῶ* [*λεχ-*, *λεγ-*, 'lie'], lit. 'a woman in childbirth.' 'Say that I am delivered of a son.'
302. *δέχ'* *ἡλίου*, for after ten days the sacrifice was offered to Artemis the deliverer (*εἰλείθυια*).
306. *ναί* is an answer to the sense rather than the grammar of the question. 'She does care.'  
*ἀξίωμα*, 'the rank:' it was such a degradation that the blood of the Atridae should mingle with that of a husbandman.
307. 'Again I bring my word to the turning-post,' *i.e.*, again I ask, 'how will that effect her death?'
311. *ἔνθα*, 'where,' relative. The question is contained in the verb understood. 'Must I lead him where . . .?'
312. *τὰπ' ἐμοῦ* [*ἐπί*, not *ἀπό*], lit. 'what is upon me,' *i.e.*, 'my case.'
314. *πρόσθεν εἰληχας*, 'thou hast drawn the first lot,' *i.e.*, you must first execute your plot.
316. *πέμπω*, 'conduct:' it is used even of carrying a letter, in *Iph. Taur.*, 604 (272 in 'Scenes').
317. *πατρώε*, to avenge his father; *τροπαίε*, to punish Aegisthus.
319. Notice the irony.



## THE ELECTRA OF

326. ἀκμή [ἀκ- 'point'], 'tis time,' lit. 'the point of time.'
327. πρὸς τὰδ', lit. 'in view of these things,' = Lat. 'itaque.'  
'And so I bid thee that Aegisthus die.'
328. πτώμα after πεσεῖ, 'fall a deathly fall.' This is called cognate accusative; where the subst. describes the same act as the verb. Cf. 13, 115, 243, &c.
330. ἀμφήκει [ἀμφ- ακ-]. The γάρ is singularly misplaced here. Might we read ΓΑΡΗΙΑΡ for ΚΑΡΑΓΑΡ? Besides, the heart is more natural than the head.
331. 'Make it (ξίφος) ready.'
332. πίστις [πυθ-].
333. The δολοιγὴ was the cry of joy, as this shews.
336. πυρσεύω [πῦρ, 'fire'], by fine metaphor ('beacon') 'signal.'
340. ὑπέχειν δίκην, prop. 'to have to give account,' so, 'to submit.'

## SCENE 6.

342. δοκάω, 'a fancy' [δοκ-].
344. πνεύματα, 'blasts,' by natural metaphor, of the shouting and tumult.
345. ἀμειψον, lit. 'change,' i.e., 'pass,' 'leave,' 'come out.'
346. 'How have we progressed in our contest?' i.e., 'how is our plot going on?' For gen. cf. 45.
349. ἐμφανής γε μὴν, lit. 'clear, at least, however,' i.e., 'but yet clear.' So γε μέντοι, γε μὲν δὴ are used.
350. Ἀργεῖος, delicately, to avoid mentioning Aegisthus' name.
351. μέλος, 'strain.'
352. σφαγήν, &c., 'This thy tidings is death to me,' i.e., 'I must slay myself,' as she vowed, 338. σφαγήν is the predicate to which τήνδε is attracted.
353. τρανῶς, 'clearly' [prob. from τρα-, 'pierce'].
355. φαῦλον, 'light,' 'easy.'

## EURIPIDES.

358. [φονεῖ, 258.]
362. δυσ-γνωσί-α, 'difficulty of recognising.' 'I was slow to know.'
366. ἤλθες ποτε, 'thou hast come at last.' For the Greek tendency to the aorist if the thing is the least past, cf. 55, &c. See Index.
367. ῥυθμός [ῥυ-, flow], 'course.'
370. δίκορος ἀμαξίτος. 'a chariot-road of double track,' i.e., for two cars. ἦμεν [not ἤμεν, 385], from εἶμι, ibo.
372. βεβώς, 'walking,' part. (as usual) expressing *present state*.
373. δρέπω, 'pluck' [δρεπ-δραχ- grip, all the same stem].  
τέρην, 'soft' [τερ- 'rub'].
381. ἑφοί, 'in the morning.'
382. ἐς ταυτόν, 'to the same place,' i.e., to the river Alpheus, 376.
387. χερ-νιθ-ες [hand-wash], 'the lustral water.' But they had to be purified first by washing, cf. Iph. T. 1190-1.
391. ἔτοιμος, constantly without εἰμί, Aj. 813, O. T. 92.
392. ἐκ μέσου, 'in private,' like ἐν μέσῳ, 'in public.'
395. σφαγεῖον, 'vessel for blood.' κανοῦν, 'basket,' for meat, knife, &c.
397. λέβης, 'pot,' for boiling water.
398. προχύται [κριθαί], also called οὐλαί, the bruised barley sprinkled (with salt, mola salsa) on the victim's head before sacrifice.
400. βουθυτεῖν (Grant me) to . . . the regular infinitive of prayer.
402. ὥς νῦν; he means 'well.' But there is skilful irony in the unconscious words, with the avenger close at hand.
404. γεγωνίσκων, 'uttering aloud' [supposed to be onomatop (i.e., formed from sound), from γω, exclamation, HO !].

## THE ELECTRA OF

406. *ὀρθήν*, 'straight' (not curved).  
The process of sacrifice is told here with unusual fullness. The sacrificer wore a garland (373), purified himself and his assistants (386), then washed his hands with holy water (387), sprinkled the victim's head and altar with salt-meal (399), cut off a lock from its forehead [called also *κατάρχεσθαι*] (406), threw it into the fire (407), drew back its head and cut the throat (408), flayed and dissected it (419—421).
410. *ἐκ τῶν καλῶν . . . εἶναι τόδ'*, 'that this is one of their distinctions.' After this one expects infin. *ἀρταμεῖν*. But the change to the indefinite, *ὅστις ἀρταμεῖ*, is natural and common. Iph. Taur. 616.
411. *ἀρταμέω*, 'cut up' [deriv. unknown].
412. *ὀχμάζω*, 'curb' [lit. 'hold fast,' *ἐχ-*].
413. *ἔνυμος*, like *ἐτεός*, *ἐτήνυμος*, *ἐξ-ετάζω*, from old stem SAT, whence old English 'sooth.'
414. *Δωρίδα*, i.e., *κοπίδα*, 432, 'a Doric' knife. The use of *local* adjectives as substantives is immensely common, cf. magnet, bayonet, cambric, damask, arras, gauze, sherry, port, quince, guinea, diaper, ermine, &c. (cf. Trench on "Study of Words," 122).
415. *πόρπαμα*, 'a clasped robe,' *πορπη* [*πέρ-* pierce], 'buckle.'
420. *δίαυλος* was the double lap of the race-course. (*ἱππίους*, because usually only horses raced *twice* over it). [From *αὐλός*, 'pipe' = 'double channel.'] *διήνυσε*, aorist of *habit*, 'accomplishes.'
421. *ἱρά*, 'the victim,' to see the omens. *ἀνείτρο*, lit. 'relaxed,' i.e., 'flayed,' 'stripped.'
- 422, sqq. *λόβος*, 'lobe' of the liver, whose absence was a fatal sign. *πύλαι*, the *portal* vein, leading to the gall-bladder, *δοχαί χολῆς*.

## EURIPIDES.

424. προσβολάς, 'attack.'
425. σκυθράζω, 'to look dark' [σκυ- σκι- shadow]. δεσπότης is, of course, Orestes.
426. Aegisthus answers, ὀρρωδῶ . . . [Lat. horreo]. τί χρῆμ', 'why?'
430. πευστηρίαν [θοίνην, cognate acc.], θοινασόμεσθα, 'to feast—a feast of sacrificial inquiry' [πυθ-] seems the meaning: i.e., to complete the sacrifice by fully examining the entrails, and so learning the gods' will.  
ἔπως, with fut. is constantly nearly a final; here, as Ran. 1121, it is quite so.
431. Φθιάδα, from Phthia, S.E. of Thessaly, whence they professed to come, 376.
432. χέλυσ [lit. 'tortoise' (cf. chelys, lyre made from shell); so from its shape], 'the chest.'
436. σφονδύλους, joints of the back-bone.
438. ἀσπαίρω, 'be convulsed,' σφαδάζω 'writhe,' both from stem σπα- cf. 'spasm.'  
[ἐσφάδαζε is Valckenaer's bold correction of ἡλάλαζε, only used of joyful cries, 450.]
440. μάχεσθαι inf. after πολλοί.
441. ἀντίπρῳρα, 'face to face,' 'before their faces.'
443. ὑπάων [ἐπ- 'follow'], 'attendants.'
447. κάμακες, prop. 'poles,' so 'spears.'
452. αἷμα, &c. 'And to the dead man now  
Blood has been paid for blood, a bitter debt.'  
δανεισμός is properly 'the loan.' The idea is of the loan coming back in the form of repayment.

## SCENE 7.

456. ἄνδημα [ἀνα-δέω], 'band' or 'circlet.'
457. ἑκπλεθρος. 6 plethra = 200 yards.

## THE ELECTRA OF

460. παρασπιστής [ἀσπίς], 'comrade in war.'
468. ὥς δέ τῳ . . . 'and that we may put before anyone, clearly to know this,' lit., i.e., 'and to give clear proof of this.'  
[Paley's explanation of MSS. is perverse. σαφ' εἰδέναι must be *result* of *proof*, not of mere statement.]
471. σκῦλον, 'spoil.'
472. σκόλοψ, 'stake.'
475. τί χρῆμα; 'what' art thou ashamed to say? And the answer is ἰβρίζειν, clearly therefore alluding, not to Orestes' proposed treatment of the corpse, but to the desire for liberating her soul against Aegisthus by vindictive speech.
476. φθύνος. First 'envy,' 'jealousy.' Then it is used to describe the peculiar feeling of 'jealousy' supposed by Greeks to be felt by gods against those who were over-fortunate [cf. Polykrates] or those who misused their good luck. So the fear of this φθύνος would lead a person not to triumph over the fallen, as here. So Demosthenes uses it (327, 13) as deterring him from praising himself even as much as facts justify him in doing.
- Here (as τῖς means men, not gods, cf. next line) the same feeling is extended to men, as naturally sympathising with the judgment of the gods.
478. ἄρες- 'please.' ψεγ- 'blame.'
479. ἄσπονδος [σπονδαί, 'a truce' (lit. 'libations')], 'implacable.'
483. καὶ μὴν . . . γε, 'and yet truly.'  
λιμπάνω, other method of strengthening stem (λιπ-) instead of the common λείπω. Cf. φυγγάνω, φεύγω.
492. ἐς τοῦτο ἀμαθίας, 'to such a pitch of folly.'
494. ἐς σέ μὲν δη. You trusted the faith of a woman whose very faith to you was unfaithfulness to another! A fine sentiment, developed in the next four lines.
496. ἐκεῖ, towards her real husband. of is the reflexive personal.

EURIPIDES.

499. 'Most wretched was thy life, tho' men knew it not.'
503. ὁ τῆς γυναικός. As the French say of a man eclipsed by his wife, 'le mari de sa femme.'
508. ἐπίσημα, 'noble.' μείζω, 'above him' in rank.
509. οὐδεὶς λόγος, 'there is no talk of,' i.e., he is of no account.
511. τις εἶναι, as we say, 'to be somebody.'
512. 'But they are nought, except to enjoy for a short while.'
515. μετὰ σκαίων, 'with evil men.'
516. Cf. 420.
517. οὐδὲν εἰδώς, for he is a lifeless corpse. [Paley has missed this.]
519. βῆμα, 'stage.'
521. γραμμή, 'the line' from which the race started and to which (as here) it returned.
- The best instance of this well-known Greek sentiment is the end of Oedip. Tyrannus.
524. I have taken μή σφ' ἴδῃ (Seidler) for the awkward though possible μὴ εἰσίδῃ.
525. i.e. 'let us try some other means.'
529. λαμπρύνεται, 'she comes in state.' λαμπρός, 'bright.'
535. ᾗ indef. subj. without ἄν attached to σπου, as is usual.
536. χάω, 'to give an oracle.'
539. μὴ ἀμύνων contains a condition: 'if thou dost not aid thy father.'
541. οὐ πεσεῖ would be 'wilt thou not fall' = 'fall.'  
So οὐ μὴ πεσεῖ, 'wilt thou not refrain from falling' = 'don't fall.'  
This is entirely different from the elliptical οὐ μὴ with the subjunctive. Cf. 162.
542. 'Shall I set the same snare for her?' ὑποστήσω may be fut. or delib. subj.
544. πρόβλημα, 'a task.'
546. χῆδύ = καὶ ἡδύ.

## THE ELECTRA OF

### SCENE 8.

547. ἀπήνη, 'chariot.'
551. ἐξάίρετα, 'chosen spoils' which the king took.  
 παιδὸς ἣν ἀπώλεσα is Iphigenia who was sacrificed to the expedition.
555. The position of μακαρίας is unusual. It is outside the article and yet not a predicate. It seems possible (from one or two instances, Cho. 487, Orest 86, though both are doubtful) that this transposition was occasionally allowed in formal addresses, like the old English 'good my lord:' or possibly μακαρίας agrees with σοῦ understood from σῆς, like τὰμὰ δυστήνου κακά.
557. Electra's bitter answer is most telling. Clyt. repulses her filial offer by a cold 'Thank you, don't trouble: I have slaves.' Electra replies, 'Slaves? I am a slave too, out-cast and orphan.'
560. 'Yet such was the cruelty of Agamemnon to Iphigenia.'
562. Sense: if it had been to save his city or other children [as Erechtheus sacrificed a daughter], it would have been excusable; but it was done for a frail woman and a feeble man.
565. μάργος, 'passionate,' 'weak.'
568. She puts a parallel case, with the sexes changed; and the absurdity of it is the measure of the injustice to women which prevails. 'For I (she thinks) should have been justly killed if I had done so; why not he?'
571. OrdeX: εἶτα οὐ χρῆν τὸν μὲν (Agamemnon), κτείναντα τὰμὰ θαεῖν.
573. 'I turned that way (δόδον), by which alone it was passable, namely, to his foes.' ἤνπερ is cognate acc.
576. ἀντίθετος, i.e., 'refute.' Lit. 'set [your arguments] against [mine].'

# EURIPIDES.

578. 'Just: but a wise [*φρενέρης*- *ἀρ*- 'fit,' lit. 'fitted with sense'] woman will not press for her rights.'
581. οὐδ' εἰς ἀριθμὸν . . . λόγων, lit. 'she does not even enter into the count of my words,' i.e., 'I cannot take account of her.'
587. φέρει, as MSS., in spite of Porson's emendation, φέρειν. ἄξιον, 'fit' praise [not ironical, as Paley]; but beauty is not all, and in character she and Helen were 'true sisters, both light women,' as Electra says.
592. σκῆψις, 'a pretext,' [lit. 'thing on which you lean.' Cf. *σκῆπτρον*].
593. 'They don't know you as I do.' [I have taken Porson's *ἴσασί σ' εἶ* for MSS., *ἴσασιν εἶ*. The acc. is necessary].
595. νέον, adv. 'recently.' Her husband gone, and her daughter sentenced to death, she occupies herself with—dressing her hair.
596. ξανθόν, 'yellow,' *κάτοπτρον*, 'a mirror.'
598. ἐς κάλλος, 'for beauty,' i.e., to look beautiful. *διάγραφει*, 'cancel,' 'cross out,' a fine word. She means, 'strike her off the list' as a bad woman.
602. εἰ . . . εὖτυχοι, 'if ever . . . were fortunate,' equivalent to indefinite 'whenever,' as in all languages is possible and is common in Greek.
603. ἥσσονα, 'worsted.' Cf. *ἥσσασθαι*.
605. παρέιχε impers., 'it offered,' 'there was a chance.' [so used absol. *καλῶς παρασχόν*. Thuc. 5, 14, &c.] *σωφρονεῖν* (in its original sense of 'self-restraint') 'to be pure.'
610. τὰ γὰρ κακά . . . ἔχει. Lit. 'Vice gives to virtue an example and a spectacle.' The meaning seems clear, though (as so often in Eurip.) the expression is a little confused. She means that an exposure of vice makes men study virtue, and point to it as an example.



## THE ELECTRA OF

- 611, sqq. The argument is: Even granted that Ag. had wronged you, why did not you content yourself with slaying him, and then give us our inheritance? Instead of this, you sold our portion to Aegisthus as the wages of sin.
614. *προσάπτω* (lit. 'to attach'), 'to bestow.'  
*ἀποφέρεσθαι*, 'to gain,' with prop. mid. sense, 'to carry off for one's self.'
616. *ἀντιφεύγει*, 'is an exile in place of.'
618. *ἀδελφῆς*, gen. of comparison after *δις τόσως*.  
 She was 'twice as much slain as her sister,' because her honour was wounded by her marriage.
622. *ἡ εὖγ*, run into one syllable like *μὴ οὐ* and *μὴ εἰς*- in 524 [if we adopt the MSS. reading].
624. 'Better than a rich marriage is a lowly one, if pure.'
625. *πέφυκας*, c. inf., 'it is thy nature.' [Trach. 440.]
626. *ἴστιν δὲ καὶ τόδ'*, 'this too is found.' *εἰσὶν ἀρσένων*, 'take the side of the men' in the family.
629. *ἐμοί*, dat. of agent after pf. pass. as usual. The perfect suggests so much more the effect remaining (*for* the person) than the act done (*by* the person), that the Recipient Dative is the most natural case to use.
630. *πενταμένη*, 'recovered' from thy birth pangs.
636. *κομίζεσθαι* [to bring for one's self, 614], 'fetch home.'
639. *ἄγριον*, 'fierce.' Sense: Why have you not mollified him towards me?
640. *τρόποι*, 'his character.'  
*αἰθάδης* [*αὐτός*, and *ἀδ-* stem *σφαδ-* *suavis*, 'sweet'], 'self-willed.'
642. *καὶ μὴν* (297). Assuring, 'and indeed.'
646. *οἶδα*, sc. *θεῖσαι*, 'know how to sacrifice.' She explains, 648.

# EURIPIDES.

647. *δεκάτη*, 302.
648. *τρίβων* [root *τριβ-* 'rub'], 'practised.'
650. *βρέφος*, 'child.'
651. *ιδρύω*, 'to settle' [root *εδ-* sed-]. It is regularly used in the passive, as here, with acc. probably cognate.  
*φίλων*, gen. of want, after negative *ἀγείτονα*.
653. *ἀριθμόν*, 'to sacrifice (in honour of) the accomplished number of days,' probably *nine*, as Paley suggests; and so the tenth was the day of sacrifice. The acc. is again cognate.
657. *φάτναις*, 'the manger,' 'stable.' *ἄχους* is here used for the horses chiefly.
660. *μοι*, Ethical Dative, 'I beg.'
661. *αἰθαλόω*, 'soil,' 'blacken.' [*αἶθ-* 'burn,' *αἰθήρ*, *Αἰθίοψ*, *Αἴτνη*, *aestus*, &c.]
663. *ἐνάρχεσθαι κανοῦν* is 'to begin the offering by taking the barley (406 n.) from the basket.' Translate 'The sacrifice is begun, the blade is whetted.'
64. *ταῦρον* is *Aegisthus*.



## THE ELECTRA OF EURIPIDES.

### GRAMMATICAL INDEX.

#### 1. VERBS.

- a.* Indic., aor. immediate, 55, 68, 276, 293, 366.
  - „ „ of habit, 420, 516.
  - „ perf. of pres. state, 372.
  - „ fut., with *ῥως*, final, 430.
- b.* Subj., indefinite, 204.
  - „ „ without *ἄν*, 535.
  - „ deliberative, 73, 262, 263, 273, 481-2, 532, 556.
  - „ final, 57, 387, 469, 661.
  - „ hortative, 30, 382.
  - „ prohibitory, with *μή*, 31, 127, 143, 668.
- c.* Opt., simple, 42, 66, 74, 279.
  - „ conditional, as fut., 87.
  - „ „ as indef., 602.
- d.* Inf. of prayer, 400.
  - „ after adj., 440.
- e.* Part. after verbs of knowing, 293, 500.
- f.* Primary sequence after historic verb, 15.

#### 2. PARTICLES AND CONJUNCTIONS.

- γε*, of dialogue, limiting assent, 47, 72, 231, 251, 278, 313.
- γε μήν*, antithetic, 'but yet,' 349.
- δή* (dramatic), 363.
- δήθεν* „ 65.
- καὶ μήν* (new point, &c.), 297, 316, 483, 529, 642.
- ῥως*, with fut., final, 430.
- οὐ μή*, with fut. interrog., 162, 541.

## THE ELECTRA OF EURIPIDES.

### 3. PREPOSITIONS AND CASES.

- ἐπί*, c. gen. of circumstances, 312.
- „ c. acc. 'to get,' 290.
- πρός τάδ*, 327, 336.
- acc. cognate, 13, 115, 243, 328, 430, 651, 653.
- „ in apposition to sentence, 42, 191.
- „ after pass. verb, 101.
- gen. of comprehension, 9.
- „ definition, specifying, 45, 170, 346.
- „ want, 97, 651.
- „ aim, 271.
- „ comparison, 618.
- dat. ethical, 660.
- „ reference, 195, 267.
- „ after perf. pass., 629.
- „ „ *ὁ αὐτός*, 104.

### 4. MISCELLANEOUS.

- Attraction, 352.
- βάλλω*, intrans., 15, 525.
- Double augment., 190.
- „ comparative, 33.
- Euphemism, 82.
- ἦλυθες*, 257.
- Irony, 227, 319, 402.
- Middle voice, 614, 636.
- Onomatopoeia, 404.
- ὁ* for *ὄς*, 72.
- Proleptic adj., 155.
- Realism, 214.
- φονεα*, a short, 258, 358.



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